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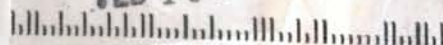


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Spring Fashion 2001

By Mark Holgate

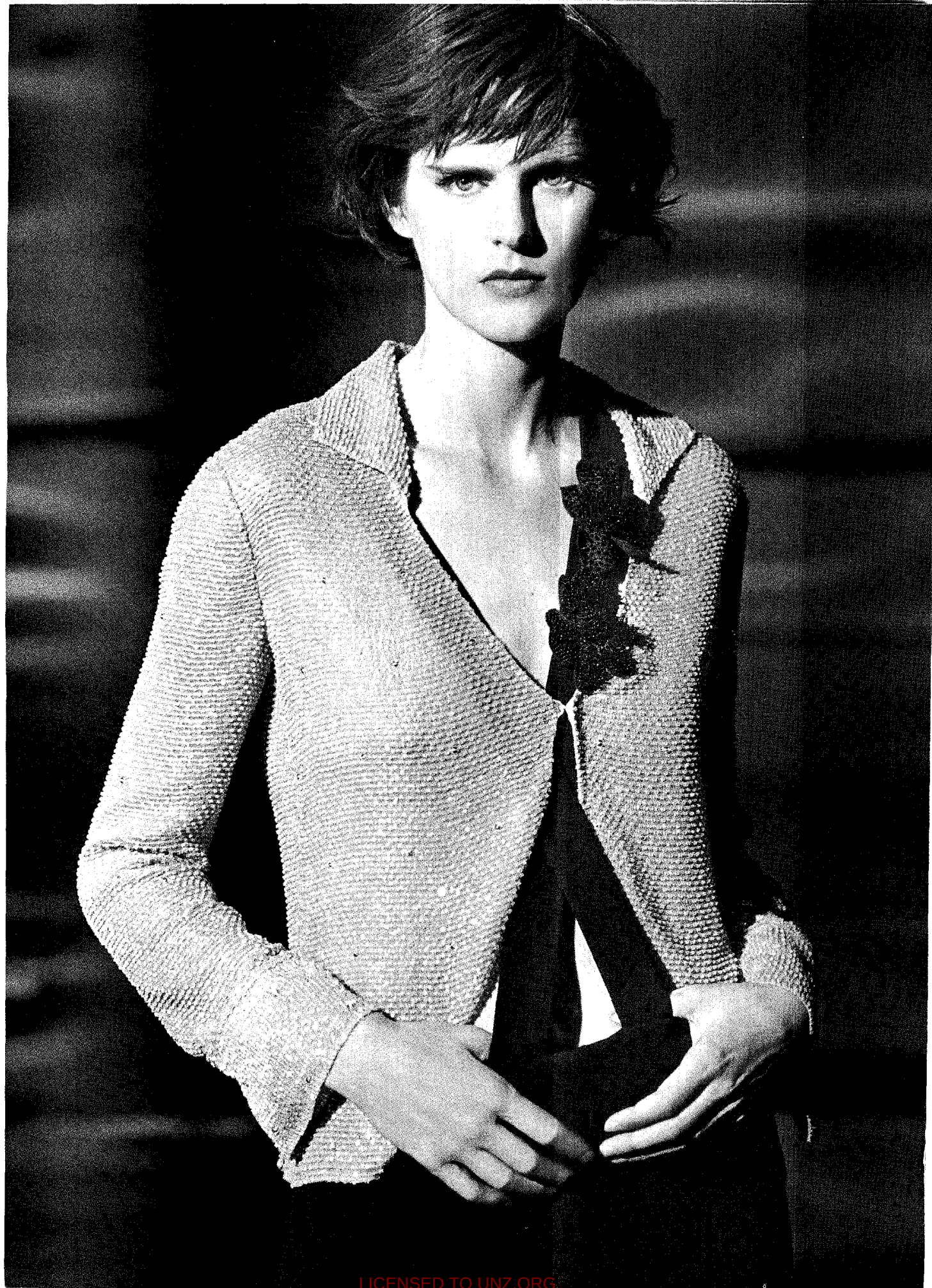
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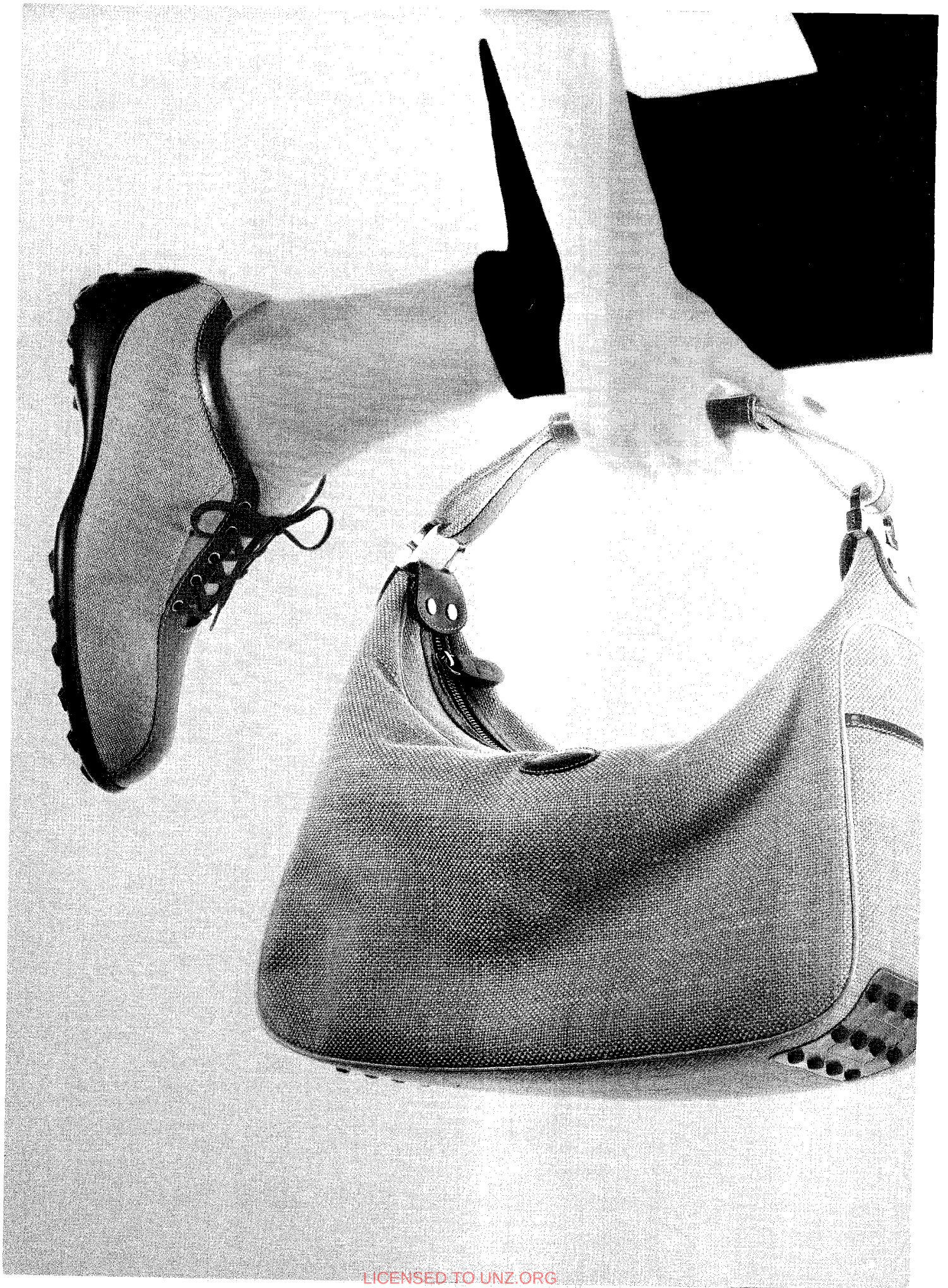
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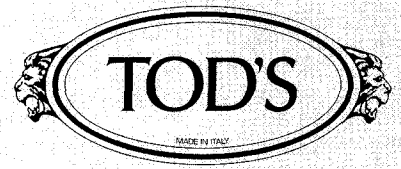
Actress Rosario
Dawson rocks her
way into spring



GIORGIO ARMANI

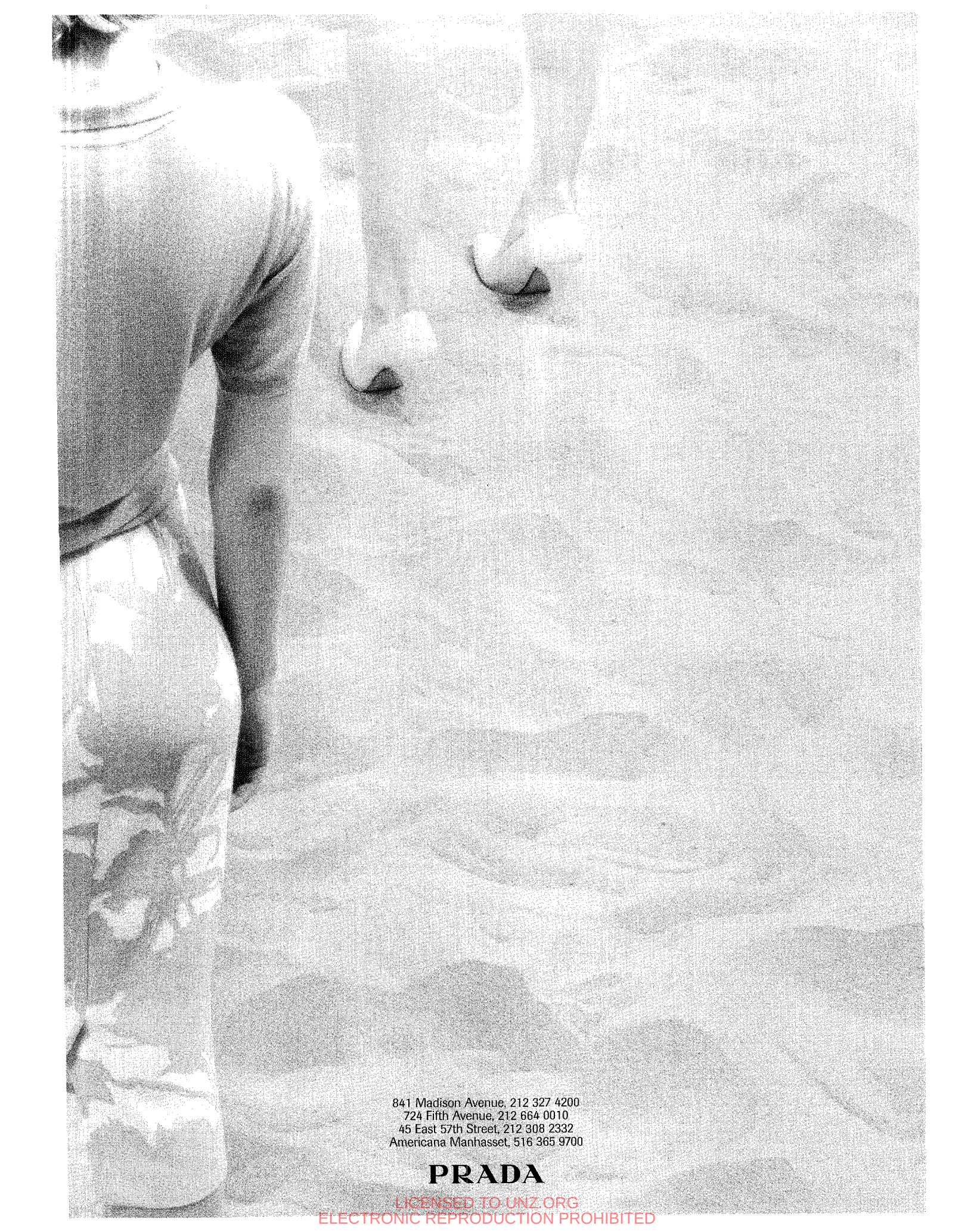


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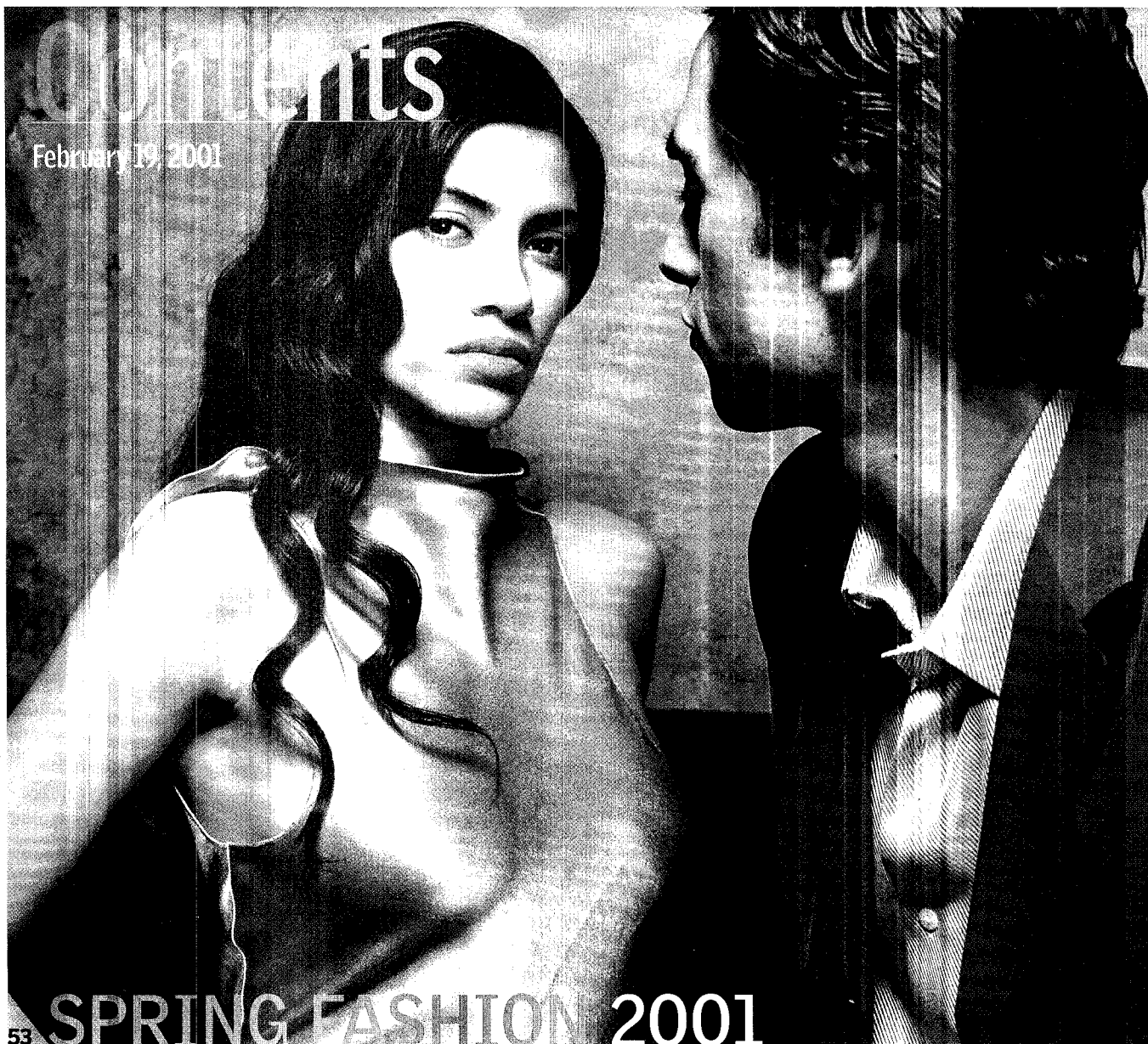
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Fashion's youngest stars are barely out of design school, but editors and buyers are hooked on their hip, surprisingly haute concoctions.

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84 A Tough Act to Follow

Hit them with your best shot. In racy black leather and Lycra, you can be hard-core and a heartbreaker.

92 No Gray Area

New York luminaries show their stripes in spring's sleekest, most sophisticated black-and-white eveningwear.

102 Let the Games Begin

Spring's sporty play-clothes—leather shorts, silky anoraks—won't hold up on the court, but will score points at the Classic.

110 Estate Planning

Warm up to all-American spring getaway gear—pajama pants, cashmere sweaters, and trenches that are sharp enough to bring back to the city.

116 Homecoming King

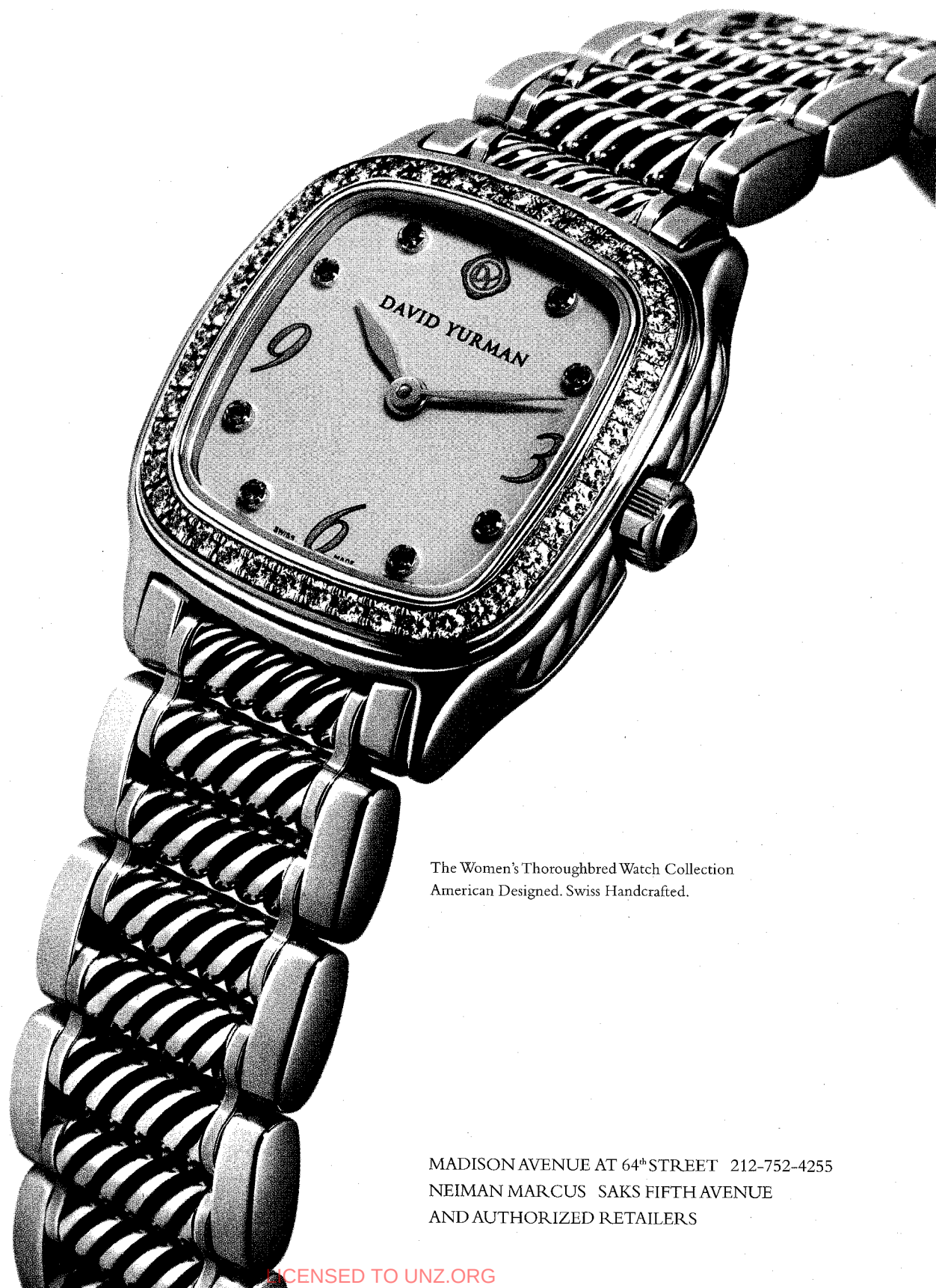
Narciso Rodriguez has moved his studio from Italy to Bond Street and his runway show to Bryant Park. And the man who made *that dress* says he couldn't be happier to be home.

COVER: PHOTOGRAPHED BY MARC ROYCE

Rosario Dawson, photographed at Eugene, wears Dolce & Gabbana jacket, \$1,760, T-shirt, \$130, and jeans, \$2,295. Jacket at Saks Fifth Avenue. T-shirt at Dolce & Gabbana. Jeans at Bagutta. For store information, see "Spring Fashion A-Z," page 124. Fashion editor: Eugenie Hanmer. Hair: Yusuke for Artists by Timothy Priano. Makeup: Barbara Fazio for Artists by Timothy Priano. Fashion assistant: Monica Schweiger.

Photograph by Andrew Hetherington.

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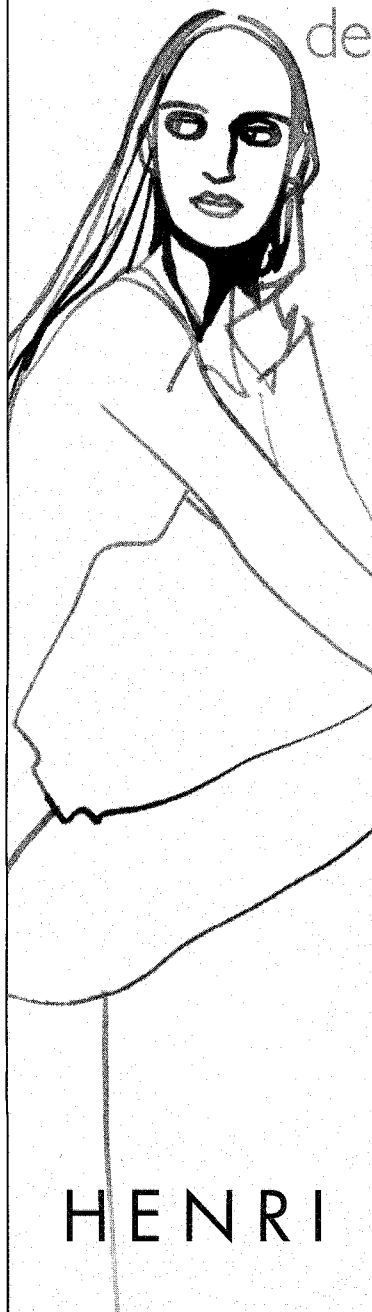
Photographs: from top, Chris Millitscher; Michael Kraus; Andrew McCaul.

Nike top, \$36 at Niketown and Macy's. Bottega Veneta shorts, \$1,120, and visor, \$300, both at Bottega Veneta stores.

Bags by Astrid Hanenkamp (see "Best Bets").

Shoes by Michel Perry (see "Gotham Style").

SPRING 2000 designer collections



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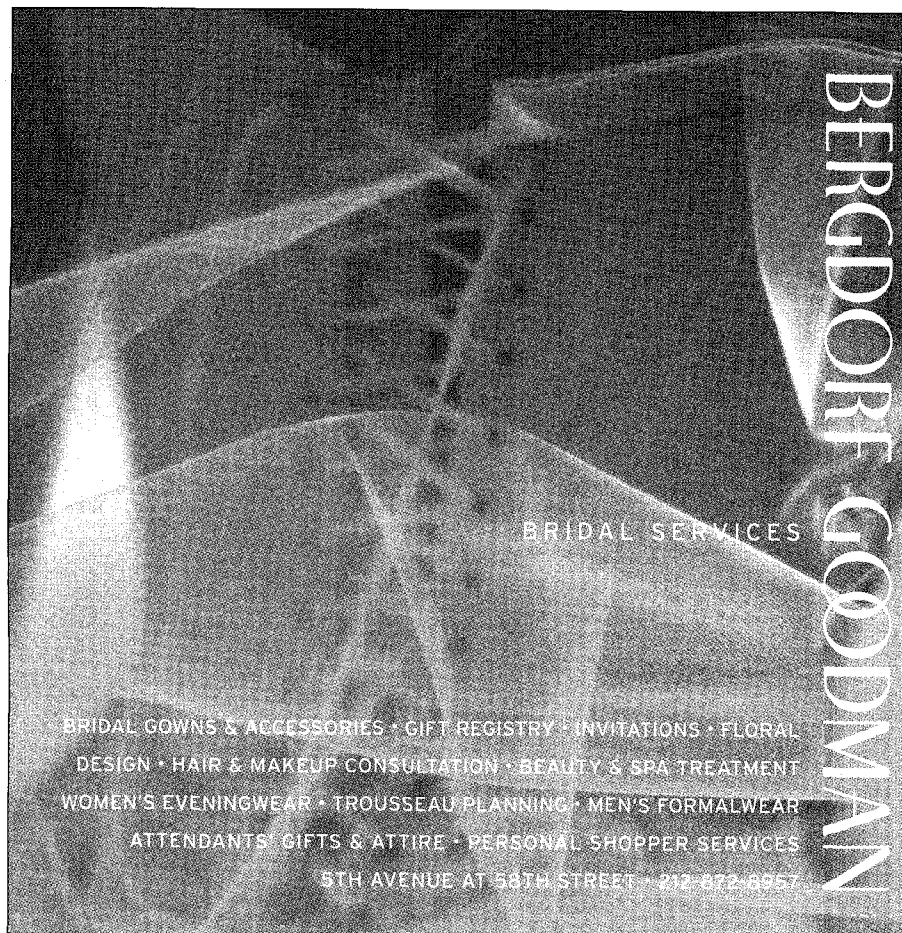
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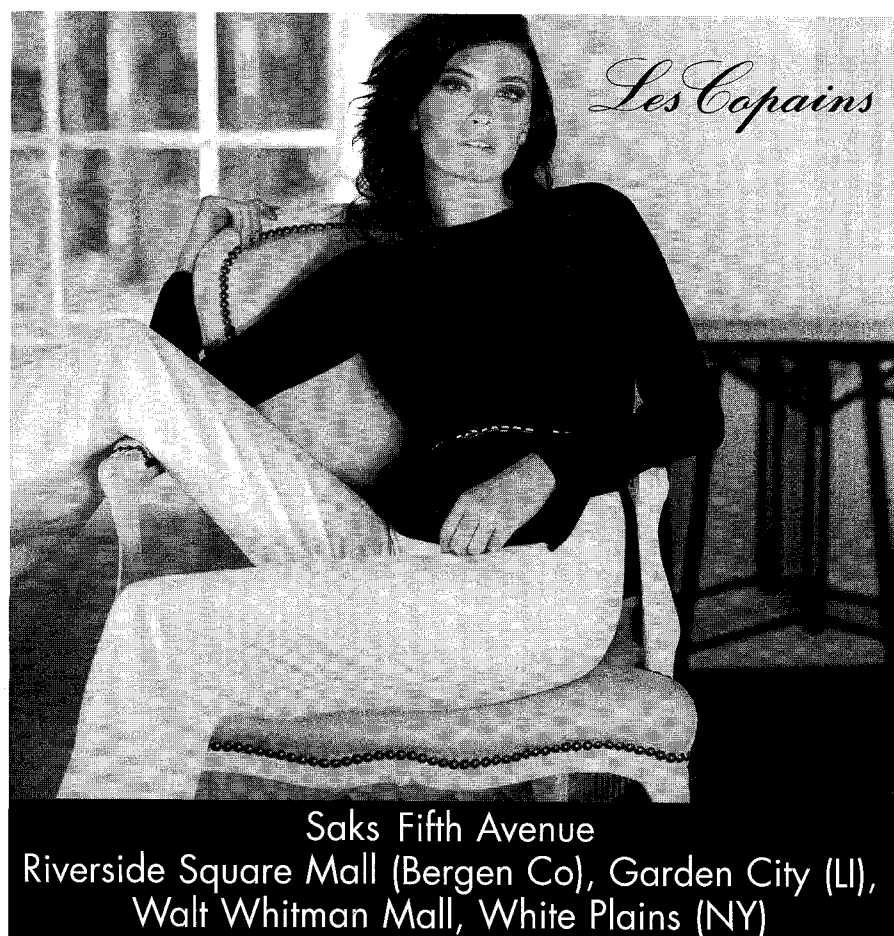


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Letters

Adam Platt has set the stage with élan, and I look forward to dining with him vicariously for a long time.

—Pamela Lord

Must-See TV

Thank you for the delightful article on NY1 News morning anchor Pat Kiernan ["Morning Star," by Sarah Bernard, February 5]. I'm sure I'm not the only person who sets the channel to NY1 before retiring at night so I can get my news fix without fumbling for a remote in the wee hours. The "In the Papers" segment is a must for me, and Pat's dry humor sets the tone perfectly.

Christine Burke, THE BRONX

French Toast

Adam Platt's "Sutton Impact" ["Restaurants," January 8] made me laugh and feel famished for fine French food. He's set the stage (and put himself right on it) with élan, and I look forward to dining with him vicariously for a long time. Thank you for such fresh and snappy reviews.

Pamela Lord, EAST HAMPTON, N.Y.

Simon Says

I would like to thank John Simon for recommending two of the best plays I have ever seen. I attended both *Proof* ["Theater: Proof Positive," June 5, 2000] and *Comic Potential* ["Future Schlock," November 27] on the strength of his reviews. *Comic Potential* was divine, and Janie Dee as Jacie was astonishing. Mary-Louise Parker's performance in *Proof* was brilliant. These plays, performers, and playwrights all lived up to his glowing plaudits.

Katherine Katz, BROOKLYN

Fortunate Son

In your "Gotham" blurb on the Guggenheim and Rick Moody ["Talking Points,"

January 22], foundation president Joel Conarroe tells us that all awards are "need blind." Mr. Conarroe's apologia would be sufficient were it not for the fact that the Guggenheim currently enjoys tax-exempt status. Either the Guggenheim performs a charitable function—in which case all awards should factor in need along with other relevant criteria—or it does not, in which case I see no reason for the status quo to continue. Abandon the pretense, Mr. Conarroe, and let the Guggenheim be in word

what I strongly suspect it is in truth: merely another instance of the rich rewarding one another.

Doug Bassett, PHILADELPHIA, PA.

Genius Lessons

A "boy genius"? Sean Payton of the Giants is much more than that if indeed he spends "hundreds of hours each week" watching films of opponents—considering there are only 168 hours in a week ["Out of the Blue," by Chris Smith, January 29]. According to those calculations, his team may have won the Super Bowl.

Moshe Schmell, WOODMERE, N.Y.

I don't understand why Chris Smith felt it necessary to make inane remarks about New Jersey in an article about the Giants: "riding across the potholed two-lane highways of Bergen County . . . somewhere in the faceless Jersey sprawl."

Do none of the highways in New York have potholes? Is all of New York State breathtakingly beautiful?

Bob Colombo, CLIFFSIDE PARK, N.J.

Neighborhood Watch

I don't know how the broker you quoted in your February 5 article "TriBeCa Tribulations" ["Gotham: Real Estate," by Morgan Goldberg] could say that "since the market has slowed, people have stopped coming downtown in droves." During the last week in January, I sent out contracts for over \$15 million in downtown properties! I guess the "28-year-old marketing exec" who complained about a lack of grocery stores doesn't know about the 24-hour Food Emporium on Greenwich and Duane. What about P.S. 234, the best public school in the city; parks like Washington Market; the New York Sports Club? I've been a broker downtown for nineteen years, and not one of the people I put in TriBeCa has ever regretted it.

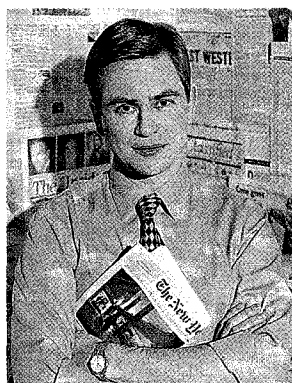
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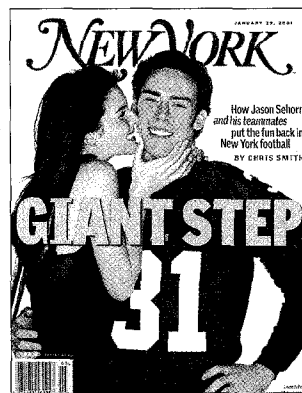
In "Trigger Happy," by Jessica Lustig [January 29], we find a woman who doesn't get the idea that pistols are used to kill people. Her opening premise was that she wanted to feel protected. Has she read any statistics regarding the increased chance of fatalities due to suicide, accidents involving children, and injury to the victim of an assault when the assailant finds he or she has a weapon? Using all that energy and some damn fine writing for something more enlightening would benefit her and those she touches.

Robert Kushner, MANHATTAN

CORRECTION In "Director's Cut" (February 12), Beverly Peterson was misidentified as the director of *Acts of Worship*. She directed *Invisible Children*. ■



Paper boy: NY1's Pat Kiernan.



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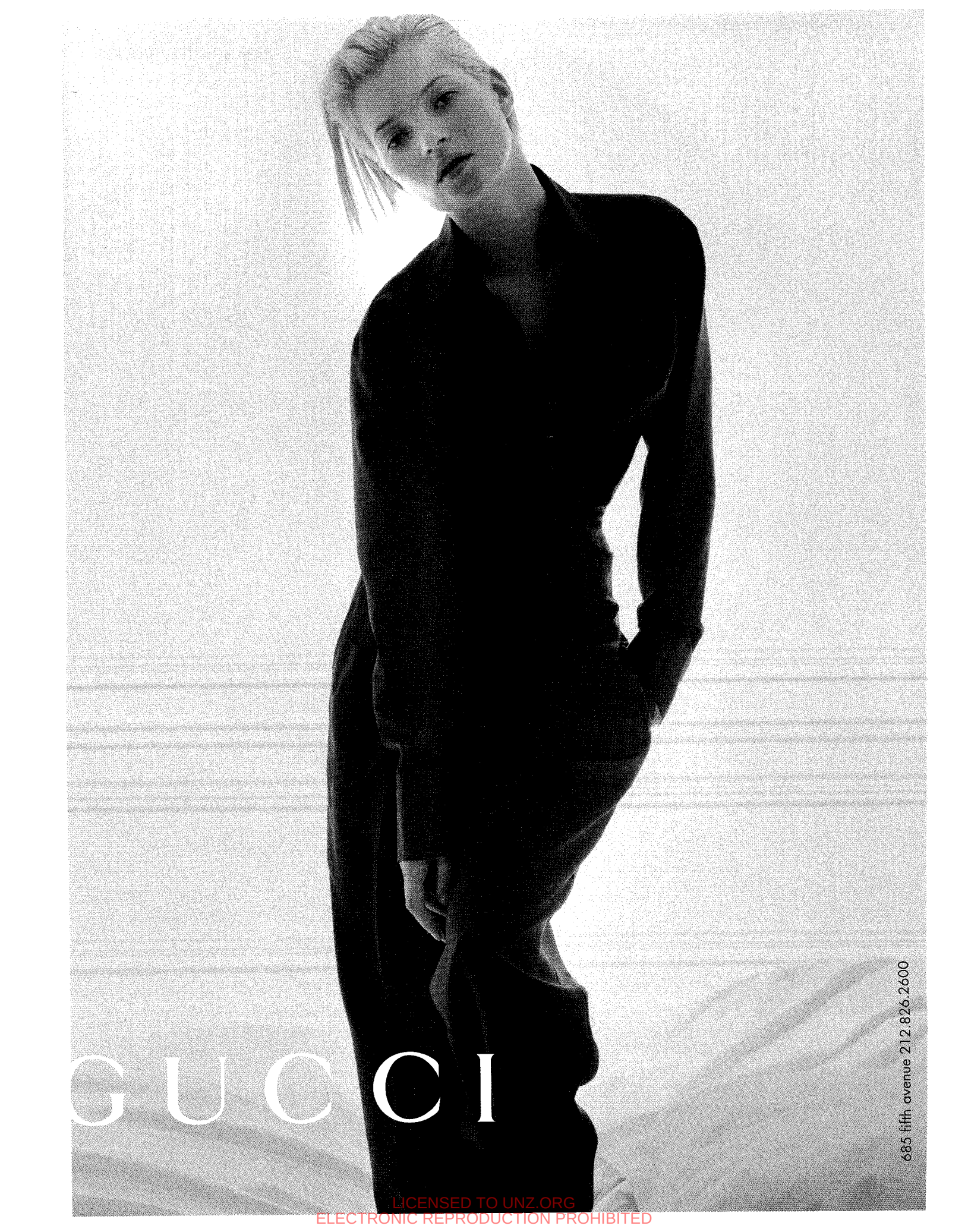
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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Bush Goes After NYC Welfare Warden

It looks like **Christie Whitman** isn't the only local official heading off to Dubya's D.C. A political insider tells us **Jason Turner**, New York City's Human Resources Administration commissioner, has been tapped by his old boss **Tommy Thompson** to join Bush. Thompson, Wisconsin's former governor, was recently confirmed as secretary of Health and Human Services. Turner worked for him, purging the Dairy State's welfare rolls, before joining the Giuliani administration in 1998 to perform the same task. Asked whether Turner was planning to exchange the Hudson for the Potomac, an HRA spokeswoman insisted that "there's nothing currently on the table."

Alec Baldwin's False Intentions

Alec Baldwin's marriage isn't his only alliance that



to be the story of a rumor about the existence of another rumor, which is both categorically false and demonstrably illogical. I think the headline here is that low-level watercooler gossips just aren't what they used to be." Oh, Jeff, they are everything they ever were and more.

Celebs Attempt to Outdo *Hannibal* Horrors

While the brain-eating scene in *Hannibal* may strike fear in the timid, we prefer tales of real-life gore. "I actually saw a catheter inserted into a man's penis in an emergency room," the film's star **Julianne Moore** told us at the premiere last week. "It was pretty horrific. The catheter was, like, five feet long." The flame-haired actress had witnessed the incident while researching her M.D. role in *The Fugitive*. "But the guy didn't seem to notice—he was pretty drunk. I'd say it kind of stuck with me." Topping that was actor **Rob Morrow**, who recounted a visit to the morgue to identify the corpse of a friend. "It was fascinating," he recalls. "I mean, rigor mortis, it's just—there are no words, because we're used to seeing humans animated." After a moment, Morrow regained his speaking ability: "'Stiff' would be a good way to describe it." **Gabriel Byrne** told us he saw a "horrendous" auto accident as a child, then suggested that the real car wreck of the evening was *Hannibal*'s ethereal score. "The idea that there's a conflict between this heavenly kind of music and these devilish, dastardly deeds—I found that to be well past its sell-by date by the second scene." Oh, that's what was bugging us.

has fallen apart in recent months. An East End source tells us that after stating that he wanted to shoot his directorial debut, *The Devil and Daniel Webster*, at Pinewood West Studios in Wainscott, the actor left the 18,000-square-foot facility in the lurch. Baldwin hosted the studio's ribbon-cutting ceremony last May and announced his desire to shoot at the location during his speech. According to a Pinewood rep, at least two other meetings followed—and in one, Baldwin proclaimed, "I have four films

coming up and I want to shoot them all here." But Baldwin's cast and crew have been no-shows; they opted instead to film at the old Grumman airplane factory in Bethpage after striking a deal with Nassau County. The Pinewood rep says that although Baldwin never signed a contract, the actor was "hot to trot" about working close to his Amagansett home. And even though the eldest Baldwin hasn't yet come through, Pinewood employees are still holding out hope: "We're ready and waiting. It could be wishful thinking,

but he could call up tomorrow," says the studio's rep. Baldwin's spokesperson could not be reached for comment.

George Plimpton Demoted to XFL

Everyone's favorite NFL veteran, **George Plimpton**, is in for another bone-crunching encounter. But this time it's not at the hands of football players. Instead, the literary lion has found himself on the sharp end of a spoof by three *Saturday Night Live* writers that appears on the satirical Website modern-humorist.com. All may not be lost for Plimpton, though. The piece—written, one might say, in a style not dissimilar to that of the author himself—may mark the dawn of a second sporting career. As **Michael Colton**, co-founder of Modern Humorist, says: "He may be old, but this man can throw. Any team in the XFL would be lucky to have him." So is it time to dust off the old boots again?

Sex, Lies, and Videotape at Sundance

What with all the mischievous celebs who descended on Park City for the Sundance Film Festival a few weeks ago, it's no surprise Synergy Spa kicked up a little controversy. First seen in the Hamptons last summer, the Synergy Spa firm rents houses in which it throws upscale soirées to promote its sponsors, which include films, furniture designers, and beauty products. So you wouldn't think the house would get trashed, right? Wrong. A festival insider tells us that neighbors of **Marvin Traub**—the former head of Bloomingdale's who rented his house to the Synergy team—have footage of the week's parties in full swing, including a close-up of a sexual encounter through one of the second-floor windows. "The rooms were filthy, and it looked like people just had sex in the beds," reports one insider who was involved in the planning of one of the many bashes thrown during the week. And that was just the beginning. Actor **Cary Elwes**, according to the source, planned on staying at the house, only to be booted when staff members decided to make a celebrity upgrade . . . to **Jeff Goldblum**. The former fly enjoyed his stay along with **Patrick Swayze** and 'N Sync's **Lance Bass**, while Elwes spent the remainder of the festival at a Radisson. At least there his activities remained private.

CNN Anchor Says Good-bye—to Cash

In an attempt to spare her ego, CNN personality **Perri Peltz** (pictured) may have cost herself a large chunk of change. Although the former anchor of *NewsStand* and *CNNdotCOM* left the cable network by her own free will when cutbacks were announced, a media insider tells us that she may have missed out on a major windfall by jumping ship before it ran aground. A few weeks after Peltz's departure, CNN decided to buy out the remaining time on its employees' contracts, but Peltz appears to have disqualified herself because of her early exit. Neither CNN nor Peltz's rep would answer questions regarding her contract, but her spokesperson forwarded us a statement released by Peltz. The missive notes that, although she "appreciates the attention and encouragement" she received from CNN, "I do not feel there is a 'good fit' for my talent and strengths." She must have thought of a good place for her foot to fit after hearing about the payout.



Pressman Presses On

It's been two years since **Gene Pressman's** contract with Barneys ended after a Chapter 11 was filed, and the fashion world is still awaiting his next move. Now the boyish entrepreneur—who transformed the store from a men's discount house into a famously luxe eighties fashion mecca—has quietly opened his own creative consulting firm. **Vera Wang** has already signed on, and you can expect more clients, from designers and photographers to stores and hotels. "We're targeting a wide range of businesses," says Pressman, who will be

collaborating occasionally with **Peter Arnell** of AG. "Everything looks so formulaic now—there needs to be a new twist."

Gehry Goes Japanese

Don't have access to the Condé Nast cafeteria? Don't worry. You'll have a chance to experience the work of **Frank Gehry** this fall, now that Japanese fashion giant **Issey Miyake** has teamed up with the world's most-wanted architect to open a three-story TriBeCa showcase for the designer's men's and women's collections. The building will also house Miyake's U.S. headquarters and carry plenty of duds that have been previously unavailable Stateside. And

Bolton: Not Sure What's Going On

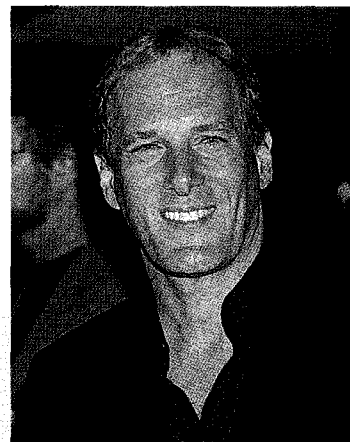
After six years, the courts have finally declared once and for all that **Michael Bolton** did indeed lift "Love Is a Wonderful Thing" from the Isley Brothers' **Ron Isley**. But that comes as no surprise to anyone familiar with the case. During Bolton's final court appeal, the aging crooner attempted to prove that he had created the ditty independently by producing an audiotape of himself and partner **Andrew Goldmark** composing the tune. Unfortunately for Bolton, his piece of evidence contained a moment in which the singer wonders aloud whether "his" song in progress is actually Marvin Gaye's "Some Kind of Wonderful." Coincidentally, if Bolton ever does decide to borrow a Gaye number, he'll be paying the same man who's profiting from the multi-million-dollar Isley decision. Financier **David Pullman**—who last year fronted the Isleys \$7 million against the future earnings of their catalogue plus any money won in their case against Bolton—is now closing a similar deal with Gaye's estate.

you won't have to worry about sitting next to **Anna Wintour**.

Nightclub Babies

Motherhood has run **Ingrid Casares** right out of the hot-spot business. Four months after giving birth to her son, **Nicholas**, Casares has sold out her share of the Miami hangout Joia to partner **Nicola Siervo**, intending to concentrate more of her attention on the baby. Her rep, **Lizzie Grubman**, says Joia is still Casares's fave restaurant and that she's signed a non-compete deal with Siervo—who's also opening a new lounge in Miami called Mynt. Of course, despite her mothering duties, Casares will still find a moment here or there to concentrate on the marketing and consulting company she's launching with Grubman.

Additional reporting by Paige Herman.





They were young and in love...

with.

Marc Jacobs

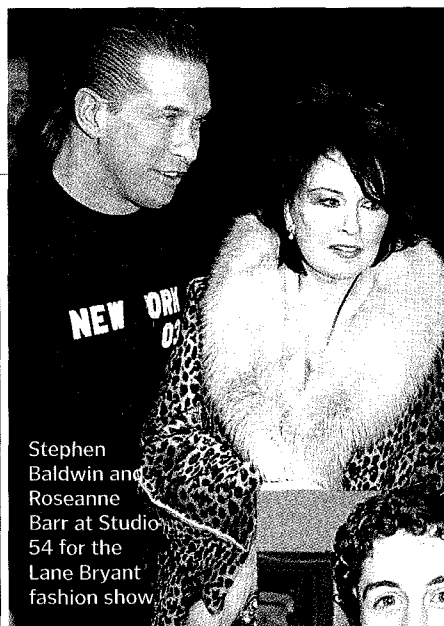
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Scene

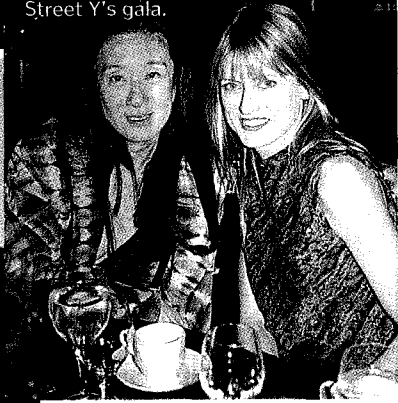


Gina Gershon, Rob Morrow, Julianna Margulies, and Ron Eldard at the Ziegfeld.

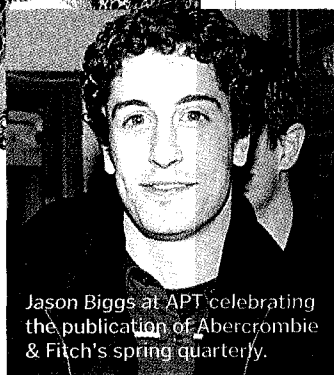


Stephen Baldwin and Roseanne Barr at Studio 54 for the Lane Bryant fashion show.

Vera Wang and Tami Mack at the Marriott Marquis for the 92nd Street Y's gala.



Pamela Fiori and Sylvia Weinstock at Bergdorf Goodman to celebrate the publication of *Elegant Weddings*, by Stacey Okun.



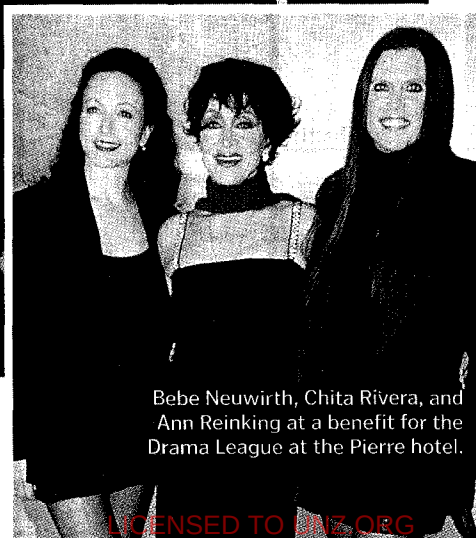
Jason Biggs at APT celebrating the publication of Abercrombie & Fitch's spring quarterly.



Arthur Schlesinger, Jr., Darius Rucker, Fiona Hendryx, and Jennifer Cohen at the Omni Berkshire for the Songmasters' National Symposium.



Tama Janowitz at the Strip House for *Travel & Leisure's* party for editor Nancy Novogrod's birthday.



Bebe Neuwirth, Chita Rivera, and Ann Reinking at a benefit for the Drama League at the Pierre hotel.

Man Eater

The lobby of the Ziegfeld was packed for the February 5 premiere of *Hannibal*: Established marquee stars—**Lauren Bacall**, **David Bowie**, **Francis Ford Coppola**—mixed it up with young

up-and-comers like **Casey Affleck** and old familiar faces like **Donald Trump**. The chit-chat came to an abrupt halt when the lights dimmed and the onscreen dining began, but it resumed afterward at the New York Public Library, where guests trekked through blustery weather (with the help of charter buses and town cars) for the after-party.

"Gross, gross, *gross!*" hiccuped a sequined

Jennifer Love Hewitt, offering her analysis of the film. "Gross but very brilliant too." **James Woods** let us in on a secret: "I had read the script, so I knew what we were in for. I was actually being *considered* for a role, but I don't think right now's the best time for me to tell you which one."

Jimmy Fallon, meanwhile, sequestered in a

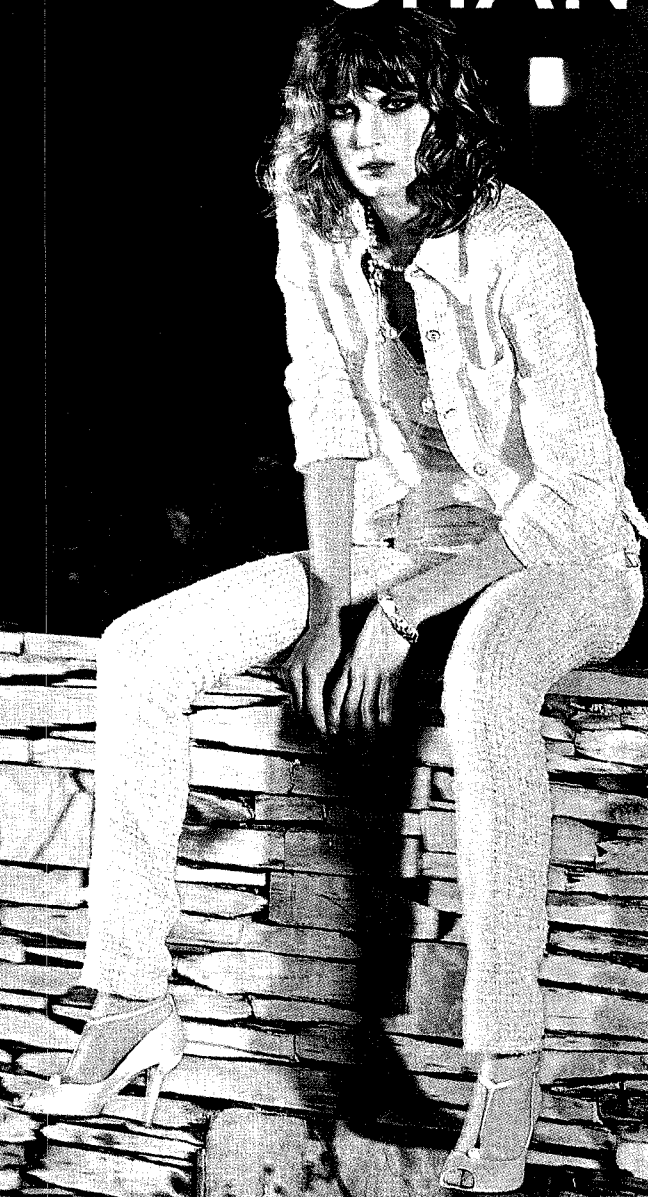
roped-off alcove with **Harvey Weinstein** and **Julianne Moore**, was psyched for another sequel. "I bet there's gonna be a *Hannibal III*," he said. "Screw comedy—I'll play *Hannibal*." Not that **Anthony Hopkins** seemed eager to give up the role. "I'll give you the inside information," the thespian growled. "That last scene—we used no special effects. It was really **Ray Liotta's** brain I was eating." He then bit down on a piece of bruschetta, chewed slowly, and added: "Look, you don't see him around anywhere, do you?"

DAVID AMSDEN

Photographs by
Patrick McMullan

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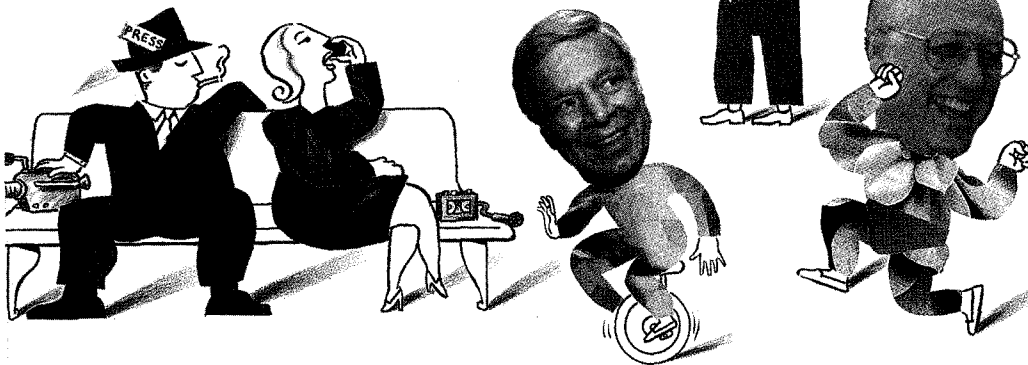
GOTHAM

Edited by Andrew Lee and Carl Swanson

G SPOTS
THIS WEEK IN NYC

Bore War

Can any of the Democrats auditioning to replace Rudy get our attention? By Robert Kolker



Maybe we've been spoiled. Was it just a year ago that Hillary Clinton was brazenly suburbanizing herself in Chappaqua, waging a would-be battle royal with Rudy Giuliani? Now Andrew Cuomo's the one house-hunting, ready to rumble with Carl McCall and avenge his father's defeat by George Pataki. With story lines like these, who needs a mayor's race?

Nobody so far. After eight years of being outshouted by Rudy, the Democratic reliables angling for this fall's primary—Mark Green, Alan Hevesi, Peter Vallone, and Fernando Ferrer—have been upstaged again, by a governor's race that's a full two years away. They're the four horsemen of the anticlimax.

Nothing they're doing right now is sticking: Mark Green careers right, making a speech

offering cops higher salaries, and the story is buried. As if that weren't enough, the local City Council politicians who could take sides have been busy fighting to save their own jobs from term limits. "If you're sandwiched between a race with the First Lady and one with the son of a governor who's married to a Kennedy now running for governor himself, you're just not going to get attention," says Green's campaign adviser, Hank Sheinkopf.

And don't think the people who are covering the mayor's race aren't fidgeting a bit, too, over its low profile. "These four guys have been around a while," says the *Daily News'* Joel Siegel. "There's not a lot differentiating them." Andrew Kirtzman of NY1 suggests they might actually *want* to be below radar: "It's about positioning themselves for later. It's Hevesi handling his

black problem. It's Green trying to show he wasn't just going to open the jails." Or maybe we have unrealistic expectations. "I might argue that there was too much attention on the Hillary-Rudy race for too long, and it threw people off," says Adam Nagourney of the *Times*.

But that doesn't mean it doesn't hurt now. Gregg Birnbaum, who doggedly covered the Hillary race for the *Post*, was expecting the mayor's race to be a full-time job. Now he finds himself also covering . . . Bill Clinton's office-space fiasco.

"Did I think it would be hotter? Yes, I did," Birnbaum says. "Maybe that was my own misjudgment. After an eighteen-month battle, I'm suffering from post-traumatic stress disorder. I'm waiting for the sound of missiles so I can feel more at home."

Sean John: The runway show for Puff Daddy's fashion line proves to be one of the hottest tickets in town. Our review? Number one—with a bullet.

Bill Clinton's Chappaqua furniture: Bubba's returning the couch and the ottoman. But he's keeping the hot tub.

Whole Foods: The gourmet grocery store opens a branch in Chelsea. Which is the last neighborhood that needs another meat market.

Joe Franklin's Memory Lane: A new Times Square eatery from the talk-show veteran. Will it make you nostalgic for other restaurants?



Donald Trump: He's suing a hot-tub salesman in Oregon who wants to change his name to Donald Trump Jr. At least the guy isn't blocking anyone's river view.

Tom Cruise and Nicole Kidman's split: The actress reportedly wants to raise her kids as Catholics, not Scientologists. Apparently, she prefers that their hang-ups be old-fashioned.



GUY NICOLUCCI

THE BIG QUESTION

How would you spend your Bush-tax-cut windfall?



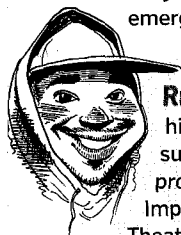
Raoul Felder, matrimonial attorney: "I would prove I'm a good citizen and put the money back into circulation: shoes, socks, flat TVs. And I'll celebrate with Messrs. Dunhill, Charvet, Hermès, and Turnbull & Asser."

Tim Nye, CEO, Alltruth Networks: "I would fund abortions in Catholic countries."

Chris Cuomo, 20/20 correspondent: "I'd spend it as quickly as possible, because it's only a matter of time before they take it back again."



Ross Bleckner, artist: "I'd give part of the alleged windfall to a group like the ACLU. If anything were left, I'd buy a painting by an emerging young artist."



Russell Simmons, hip-hop mogul: "I'd support inner-city art projects, such as the Impact Repertory Theater."

Wes, bike messenger: "I don't even pay my own taxes—it's been a couple of years. Oh, I'm totally screwed."

Pro Sports

Hit Factory

The practice bubble next to Giants Stadium is part nimbus cloud, part new-car smell. There's half a football field in here, and this afternoon the XFL's New York-New Jersey Hitmen are supposed to be practicing after losing 19-0 to the Las Vegas Outlaws in their first-ever game. But nobody realized that Felician College's eight-person track squad had booked the bubble, and the assembled Hitmen are bounced.

Which is unfortunate, because these guys need practice. It's only a couple days before their home opener, against the Birmingham Thunderbolts. Not that the twenty or so players, loitering around, making their way through grimy slush to their cars, seem too worried. They're just glad to be playing football at all. Even if it's more about being passable ingredients in a concocted marketing spectacle

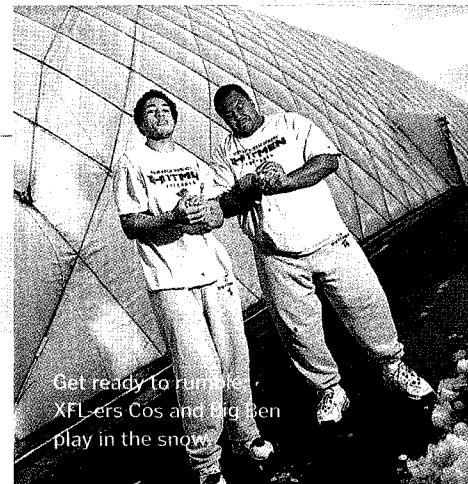
than playing top-flight pro ball. "You know, it's kinda like being an artist," says receiver Anthony "Cos" DiCosmo, whose frighteningly defined arms are shellacked with tattoos. "There are times where almost everybody tells you to stop playing, where you're waiting for that one phone call and not getting it."

Before the XFL called, they had day jobs: Tight end Bob Rosenstiel bartended at the Chardonnay Golf Club in Napa; offensive guard

"Big Ben" Cavil sold GMC trucks in Houston; Cos was an administrative assistant at MTV.

It's too early to tell if the Hitmen—or, for that matter, the XFL—will get any respect. It's been endlessly hawked as "smashmouth," and the sports columnists have reacted on cue, reveling in its gladiatorial "xtremeness." But even that seems a bit overblown amid all these grinning guys. "All the commentators talk about is the no-fair-catch rule, like it's this big deal," scoffs team doctor Fred Cushner before he, too, goes home after hearing practice is canceled. "Yeah, it's pretty much just regular football," says Cos, meandering toward his car. "I'm not too worried about injury, not at all."

Which isn't saying that being a part of this circus doesn't have its drawbacks. The extra-wiggly cheerleaders are distracting: "We're in the huddle in Vegas, right?" says Cos. "And the big Jumbotron's in front of me with half-naked women. I'm tryin' to hear the play, but my eyes keep peeking up, know what I mean?" Or the league's "all-access" media gimmick: "Some guy comes up shoving a mike and camera in your face, like, 'You just really blew that play, how do you feel?' My prediction is that someone's gonna lose their cool out there before the season's up." DAVID AMSDEN



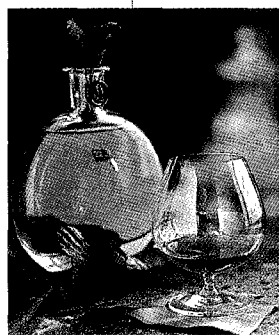
Get ready to rumble: XFL-ers Cos and Big Ben play in the snow.

Object Lesson

The Big Gulp

What: Introducing Hardy Perfection Cognac, a dark-amber liquor that promises to put Alain Ducasse to shame: A two-ounce serving will set you back \$500. Only 49 bottles of the precious potion remain in the world (this particular one came all the way from Chicago). The brandy was bottled before 1888, when the phylloxera virus destroyed virtually all the French vineyards of that period. **Where you'll find it:** Villard Bar and Lounge, which debuts on Valentine's Day at the New York Palace hotel, is the only boîte in the city that pours the stuff. The lush warren of rooms

will be given a test drive one day earlier, when *Vanity Fair* scribe George Wayne hosts the fashion flock for one of his typically "queen-ious" events. **How it tastes:** "It has chocolate and coffee flavors," swoons manager Claudio Bertoni. To savor the cognac properly, food-and-beverage director Colm O'Callaghan recommends a clean palate: "Clear the table, sit back, and don't add ice, for God's sake." **Guess you guys don't watch CN-BC:** "We're not worried about the recession," shrugs O'Callaghan. "We have rooms that cost more than the bottle, and we sell them all the time." SARAH BERNARD





DOLCE & GABBANA

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I'm Right, You're Wrong

G

ED KOCH VS. AL D'AMATO

They're *back*! Our persnickety pundits rummage through the wreckage of Clinton's last days.

Maer Roshan: A couple of weeks ago, you were both rhapsodizing over Bill Clinton's superb political skills. But during his last hours in office, he damaged himself more than his enemies did in eight years. What happened?

Al D'Amato: I don't know *what* he was thinking. This pardon will end up becoming a giant millstone around Clinton's neck *and* the Democrats'. To pardon Marc Rich, a fugitive who never spent a day of his life in jail, who renounced his American citizenship and spent millions trying to bribe everybody, is a disgrace! Jack Quinn, former White House counsel and Rich's lawyer, should hang his head in shame. This scandal is not just a personal shortcoming like Monica Lewinsky. It's an abuse of office that will have long-lasting repercussions.

M.R.: Do you think these last-minute pardons were an illicit quid pro quo or just a dumb mistake?

Al: Rich has spent hundreds of millions of dollars to swing this pardon. I don't know *what* he promised Jack Quinn, but Quinn obviously got to the president. In addition to these indefensible pardons, the Clintons have opened themselves up to even more outrageous charges. Now they're accused of stealing furniture from the White House!

M.R.: Between her book contracts and his lecture fees,

they're not suffering financially. Why would they risk so much for a few tchotchkes?

Al: As Mama would say: "You can take the guy out of *Arkansas* . . ."

Ed Koch: It's so sad. I mean, he could have been not only the Democratic leader but also someone who would have commanded the attention of the country to anything he proposed. Now he'll be forever tarred by this.

M.R.: Is he done as a Democratic spokesman?

Ed: Well, I think *some* Democrats will still try to keep him a spokesman, because he's so brilliant. And the truth is, what *other* spokesmen do the Democrats have on a national level? *Al Gore*?

Al: Well, the Democrats in New York aren't doing too well, either, now that Andy Cuomo has come running back into the scene. I believe his race for governor is going to bring about a lot of discord within the Democratic Party. Fine with me. A divisive primary will help Pataki.

Ed: I was surprised to see a recent Marist poll that shows Andrew ahead of Carl McCall. Now, I never quarrel with polls, but I believe that McCall has the edge. Most politicians do.

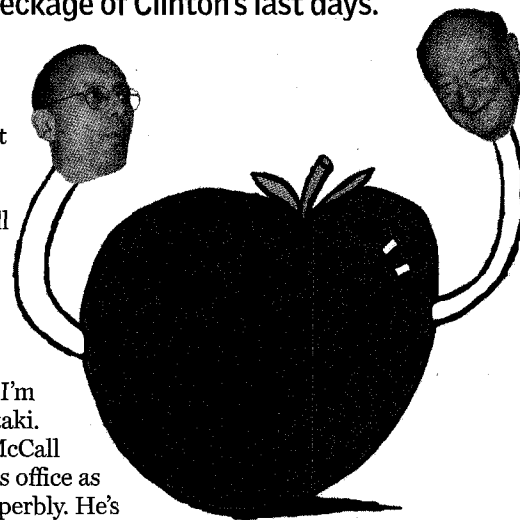
M.R.: Andrew Cuomo claims McCall is a candidate of New York's Democratic Establishment, which hasn't

performed too well in the past decade.

Ed: Carl McCall is not an Establishment candidate! And I am not for him or for Andy, because I'm supporting Pataki. But I believe McCall has handled his office as comptroller superbly. He's been excellent in protecting the credit of the state of New York. I've never heard anyone say a disparaging word about McCall, while I've heard *many* people say disparaging things about Andrew Cuomo.

M.R.: Let's talk about the racial issues involved here. Carl McCall is black. Though many Democrats believe it's time for a black statewide candidate, Cuomo suggests he's done more for black New Yorkers than McCall has.

Al: Oh, my God. What absurdity! It smacks ofchutzpa. Andrew was part and parcel of his father's administration, which was horrible! They saw businesspeople as the enemy and caused hundreds of companies to leave the state. Well, that turned around because the governor's tax cuts made New York more competitive. Will we turn the clock back to Mario's time and say, "You did *such* a great job for twelve years that we're going to elect your No. 1 assistant?"



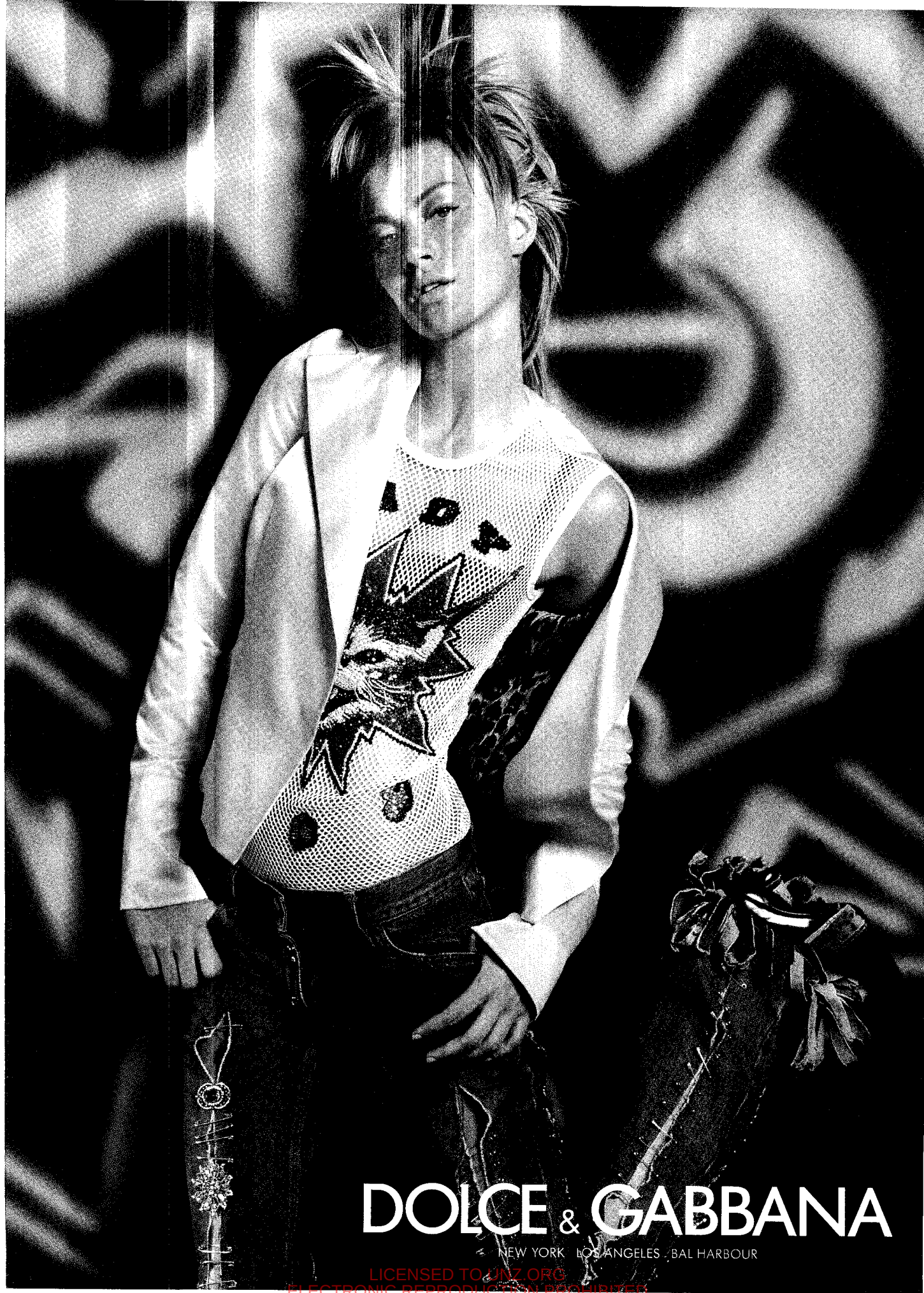
M.R.: Isn't that exactly the same argument Gore used against Bush? Tying him to his father's policies and asking, "Do you want to turn back the clock?"

Al: No! I think most people recognize that the great economic gains we see today began during the Bush presidency. That's not the case in New York. It took Pataki two years and *terrible* fights with the Legislature to turn this state around. He did such a good job, even Bill Clinton wants to live here. [Laughs.]

M.R.: Too bad he can't find a place for under \$800,000. Which reminds me: Hillary Clinton has been reportedly sending letters to friends in New York asking them to invite Bill to dinner so he won't get lonely. Have you gotten one?

Ed: No. But I'd be happy to have him review movies with me on Friday nights.

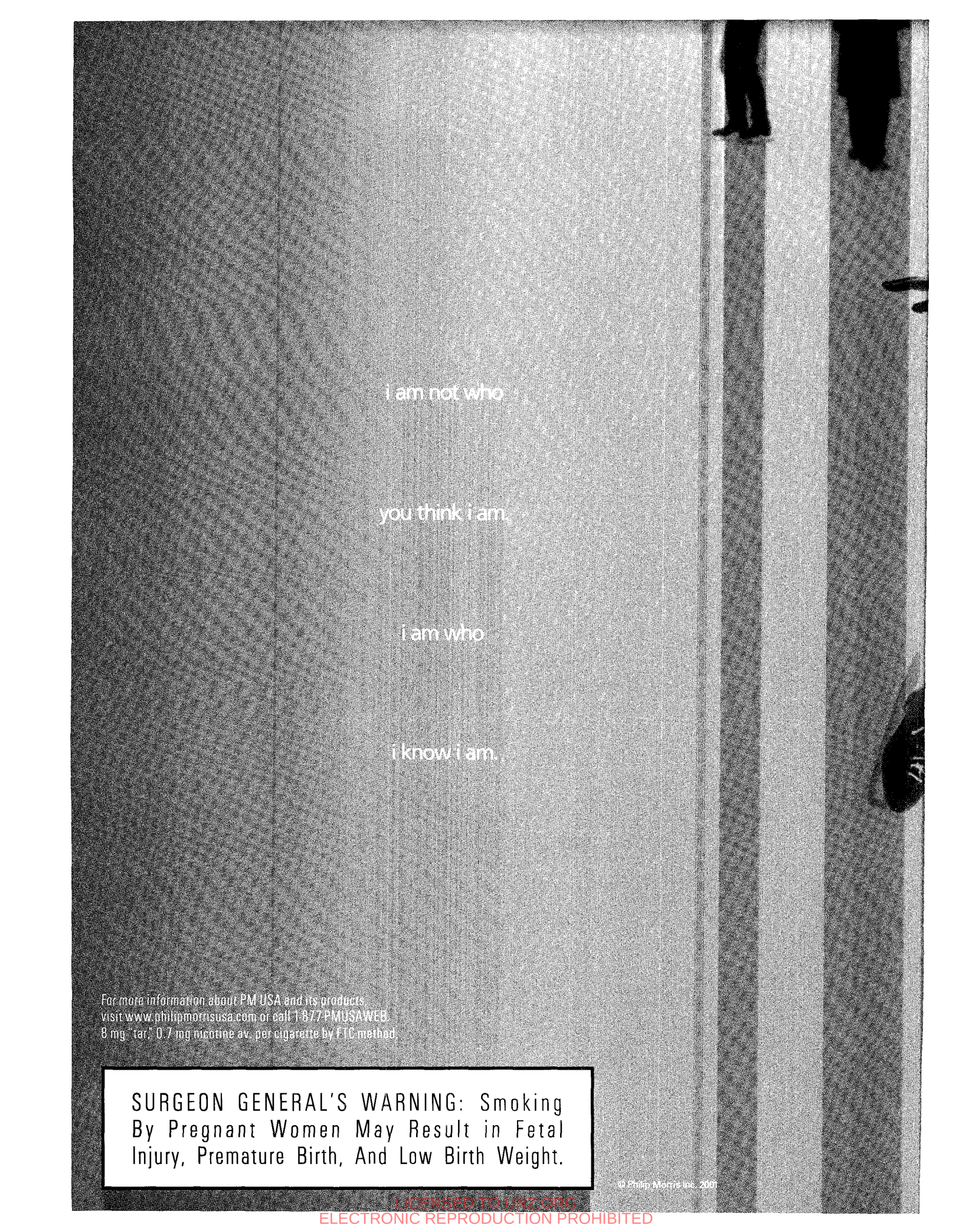
Al: Oh, sure, Ed. You never ask *me* to the movies! ■



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you think i am.

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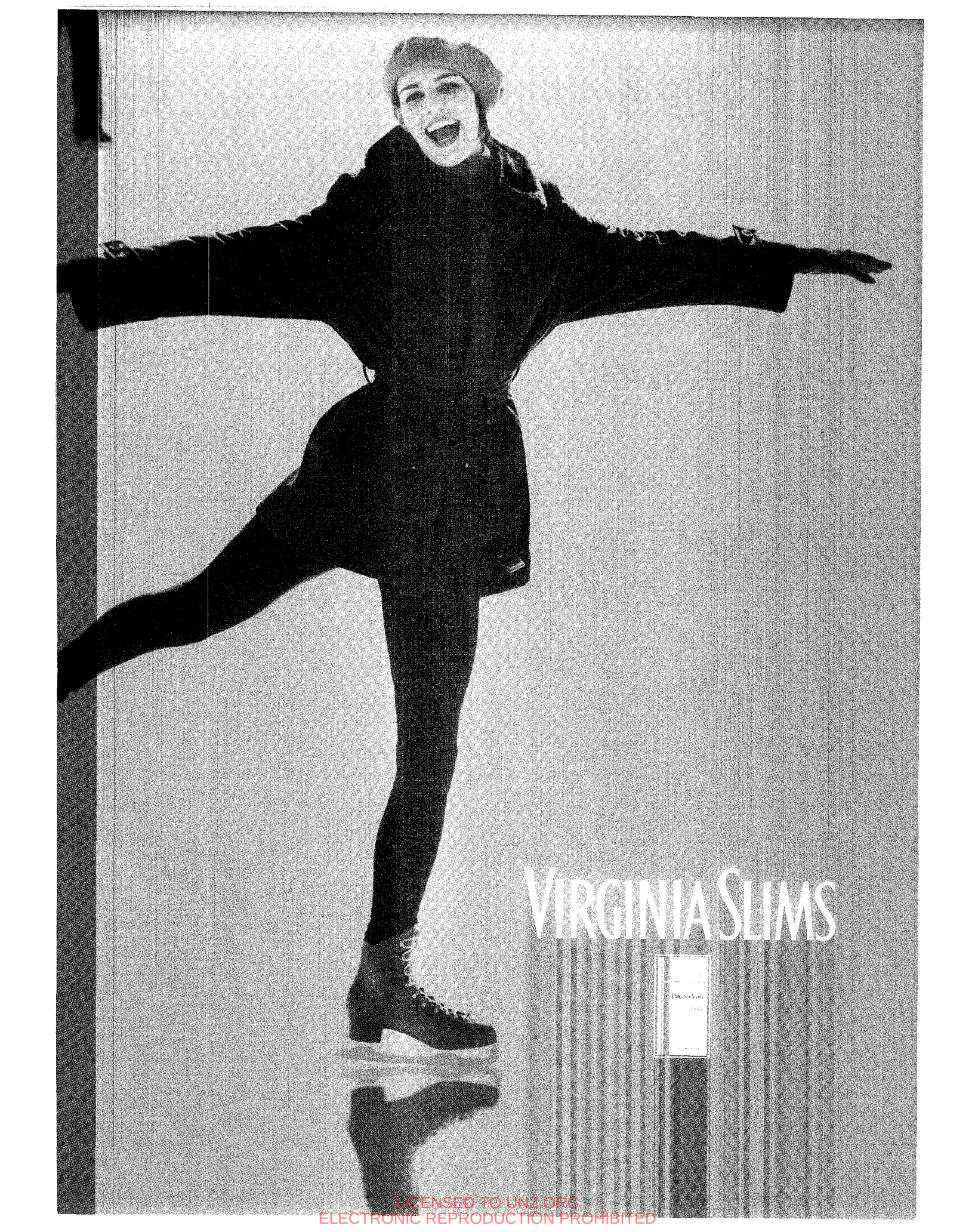
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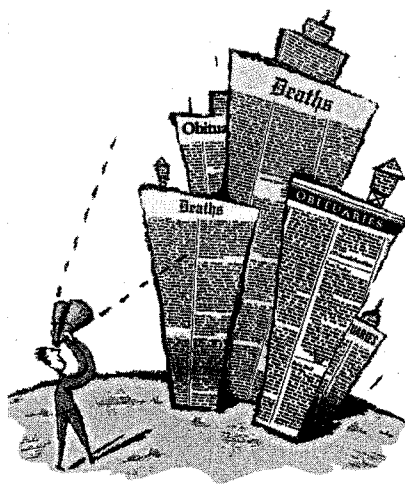
VIRGINIA SLIMS





Dead Men Moving

Trying to dig up a good apartment by looking through the obits? Arthur Bernhardt turns over the grave news daily.



Remember Billy Crystal's apartment-hunting riff in *When Harry Met Sally*? "What they can do to make it easier is to combine the obituaries with the real-estate section. Then you'd have 'Mr. Klein died today, leaving a wife, two children, and a spacious three-bedroom apartment with a wood-burning fireplace.'"

As it turns out, someone's already made the connec-

tion. Since 1973, retired court reporter Arthur Bernhardt has published "The Bernhardt Report," a daily list of new filings at the Manhattan and Brooklyn surrogate courts. "I just list whatever is in the will," says Bernhardt, who sells \$75 monthly subscriptions to auction houses, antiques dealers, and, of course, real-estate brokers. "I'm just doing a job. There's nothing glamorous here."

A recent edition was full of great finds. The unfortunate demise of Nancy Dawson could mean that her 164 East 72nd Street co-op (represented by lawyer Carolyn Wollen) may soon be on the market. If you want something closer to the park, the law firm of Craner, Satkin & Scheer is handling the disposition of the late Illae White's seven-teenth-floor co-op at 240 Central Park South (along with assorted "furniture,

art, glass, crystal, and china").

Brokers admit that they scour the reports. "In our business, everything is either death or divorce," says Kirk Henckels of Stribling Private Brokerage. "If the deceased lived in a nice building, you make contact with the lawyer for the estate."

Lawyers are mostly annoyed by the practice—"Real-estate brokers are just a half-step up from the oldest profession," complains one—but it sure beats the old days, when brokers would send flowers, hand out business cards at funerals, or literally chase ambulances.

"Twenty years ago, if I saw an ambulance in front of a nice building, I always followed up with a call or letter," admits Barbara Fox of Fox Residential Group. "I got more than one apartment that way."

GERSH KUNTZMAN

On the Move

House and Tome

If you ever had any doubt that pulp pays, two recent real-estate transactions will put your English-lit snobberies to shame. Trash-TV producer **Douglas Cramer**, who teamed up with Aaron Spelling to launch *The Love Boat* and has lately been bringing Danielle Steel's novels to the tube, just bought a \$10.2 million townhouse at 115 East 87th Street. It's four stories tall, just renovated, limestone-faced, and built in the 1870s. He just bought his current pad, where he's neigh-

bors with Lee Radziwill in a co-op built by robber baron Jay Gould at 160 East 72nd Street, for \$3.5 million in 1997. Brokers say it's not yet on the mar-



ket. Meanwhile, Stuart Woods, author of high-life page-turners like *L.A. Dead*, sold his place in Litchfield County and is moving to a classic six at 535 Park Avenue, a 1915 Emery Roth-designed co-op. It's getting a face-lift at the moment, according to Margo Goodale of Charles H. Greenthal.

MORGAN GOLDBERG

Big Deals

Upper East Side

39 East 79th Street

3-bed, 3-bath, 2,400-square-foot co-op. Ask: \$2.5 million. Sell: \$2.25 million. Charges: \$1,991. Three and a half months on market.

Over a 1924 lunch at the Colony Club, divorced etiquette expert Emily Post announced her plans for an Upper East Side co-op built specifically for her and a hand-picked group of society peers. She had a list of buyers before coffee. The apartments still hew to her Colony worldview: This one has two maids' rooms with adjoining baths (the smallest servants' quarters allowed by Post's plan) as well as a servants' dining area—today an "eat-in kitchen." Naturally, Corcoran's Sarah Bond refused to reveal anything about her seller, saying only, "Discretion is of the essence in this case, I'm afraid."

Upper West Side

190 Riverside Drive

3-bed, 4-bath, 3,700-square-foot condo. Ask: \$3.65 million. Sell: \$3.65 million. Charges and taxes: \$2,475. One day on market.

When this prewar building went condo last year, its owners decided to turn some of the apartments—chopped up into one-bedrooms in the sixties—back into three-bedrooms. After five arduous recombinations, it dawned on them that buyers might be willing to buy now and convert later—with their own money. A finance exec with a family bought these three sixth-floor one-bedrooms, says Douglas Elliman's Iva Spitzer, and is halfway through re-creating a rambling spread.

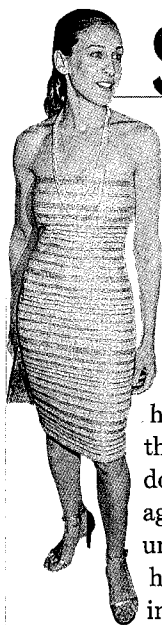
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Yipes! Stripes

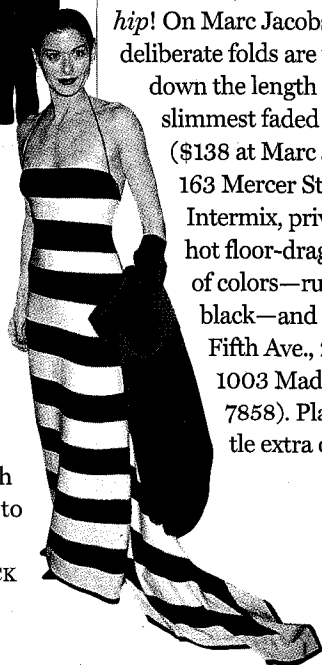
The mothers of the world are shaking their finger at fashion's collective unconscious. The horizontal stripe—that perennial don't—has once again raised its unflattering head. A seemingly unprecedented number of spring collections have resurrected the Parisian/jailbird coat of armor. (Do not, under any circumstances, consider this an opportunity to add stars and showcase your patriotism.) Those guilty as charged: Giorgio Armani, Dolce & Gabbana, Bottega Veneta, Prada, Tommy Hilfiger, Marc Jacobs, Louis Vuitton, Ralph Lauren, Clements Ribeiro—to name just . . . *nine!* Unless you're Jean Paul Gaultier, a gondolier, or riding your wicker-basketed bicycle through the French countryside—listen to your mother. They make you look fat.

MIA HARLOCK



White Lines

There are certain things that make some trousers less cool than other trousers. Pleats, for example. And, we used to think, razor-sharp creases running down the front of your leg. But the latter are reappearing in places other than boardrooms and on the military duds that they've always seemed so intended for. Now, creases are casual and (dare we say it?) *hip!* On Marc Jacobs's runway, deliberate folds are worked down the length of the slimmest faded jeans (\$138 at Marc Jacobs, 163 Mercer St., 212-343-1490). At Intermix, private-label jeans are a hot floor-dragging length, all sorts of colors—rust, white, denim, black—and *creased* (\$135 at 125 Fifth Ave., 212-533-9720, and 1003 Madison Ave., 212-249-7858). Plan on spending a little extra on dry cleaning.



Painted Ladies

Models are losing some serious ground. No matter how tall, how hipless, how *Brazilian*, they just can't compete with the cartoon gals. Call it the return of Miss Boo, the triumph of Lara Croft, whatever. Whimsical watercolor ladies are all over town. On Ravinstyle.com, a new Web site, shoppers navigate with one of three cartoon-girl guides, depending on the style mood. "We didn't want to say, 'Oh, well, that's what it looks like on a model,'" explains founder Jill Licata. And there's Bliss Girl, star of the monthly Bliss Spa catalogue, and T Company T-shirts, where the lissome ladies do things like yoga, where they clearly have an unfair advantage. Even the windows of Bergdorf Goodman are decorated with women on canvas. Expect, for the first time, models to be referred to as "real women."

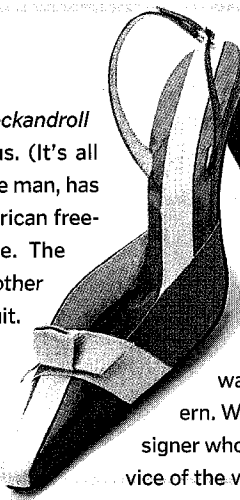


Smart Set



Michel Perry

Only a Frenchman could say *bourgeoisrockandroll* as an adjective and not sound ridiculous. (It's all about those *r*'s.) Michel Perry, French shoe man, has arrived in New York to open his first American free-standing boutique at 320 Park Avenue. The *bourgeoisrockandroll* woman now has another stop on her Manolo-Christian-Sergio circuit. Michel Perry shoes are most emphatically not for the "I'll just walk!" set. They are incredibly feminine: pointed toes, skinny heels, rich colors. Not to mention plenty of that most heavily fetishized of cleav-



ages: toe cleavage. While small selections of Perry shoes have been available for years in department stores like Bergdorf Goodman and Saks Fifth Avenue, New Yorkers have never before inhaled an entire Perry collection—which ranges from *Belle du Jour* modest to Pat Benatar sharp. The boutique promises to be an experience: deep-pink walls, eighteenth-century moldings made modern. What else would you expect, after all, from a designer who happily declares, "I've sold my soul to the service of the woman!"? How *French!*

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Double Vision

We're in the midst of a full-on recession! No, the economy is bouncing back! Have Wall Street analysts ever been this divided about what the future holds?

RARELY HAVE I SEEN WALL STREET SO split down the middle. Half of the Street seems to think that we are about to head into an abyss of the darkest and blackest proportions. The other half senses that we may be at the beginning of a new, more sensible, long-lasting bull market, free of the dross of speculation and rapid profits.

You have to go back ten years to find as stark a dichotomy. In 1990, as in 2000, the market took apart its favorites every day, and the gloom and lack of confidence were palpable. Then, as now, a combination of business failures, high debt, and high energy costs rocked the economy.

Just as we do currently, we had the "center will not hold" crowd postulating that we wouldn't be able to pull ourselves out of the tailspin through a lower-interest-rate tonic. And just as in 1990, I am not buying it. In fact, I think we may find ourselves in an environment where the risk turns out to be much lower than expected and the reward much, much larger.

My credentials as a stock maven were forged in that era. In 1990, I spent most of the year betting against stocks, as people stayed wildly bullish until it dawned on them, too late, that we were in a nasty recession. I made a killing on the short side. Same with last year. The crowd loved the market far more than it deserved, and trillions got lost when the unexpected recession arrived.

Now, though, as in 1991, the worst is probably already over, just when the gloom is most pervasive. The Federal Reserve knows that we must stem the decline *now*. Because of the quick rate cuts we've already had, we might be out of this recession moments after it began. The stocks of economically sensitive companies have already begun to antici-

pate better times, even as the prognosticators stay gloomy.

But before you go and take every last dollar and bet it on the S&P, let's assess the bear case for what it is worth and compare it to the chaos of 1990.

Central to the gloom-mongers' case is the sizable debt load that corporate America has taken on in the past few years to build out—some would say *over-build*—the nation's technological infrastructure. Last month, *The Economist*, in a blistering treatise called "The Party's

financial tinder that the railroad barons took on when they massively overbuilt train lines in the nineteenth century. Once again, Insana worries, the debt will never get repaid and the excess highways will be abandoned. Already some telco defaults have rocked the junk-bond arena and led to a situation where only the most credit-worthy can borrow, precisely those who don't need it.

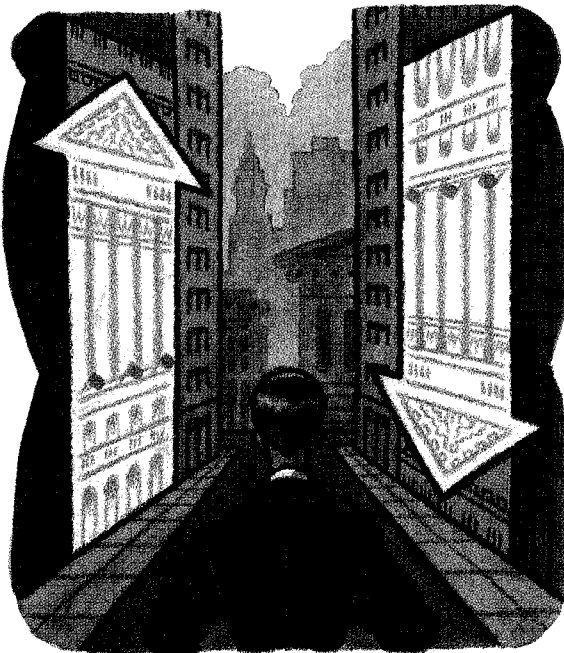
The bear case gets rounded out by the energy fiasco, both at the pump, where prices are still too high, and in the home, where natural gas has ratcheted up so much that heating costs threaten to cut into consumer spending. The threat of a nationwide version of California's energy debacle only exacerbates the bearishness.

Oh, and don't forget the collapse of the dot-com movement. While "only" 54,000 jobs have been lost, the overall hardship hasn't really hit home yet, the bears say. That's still to come.

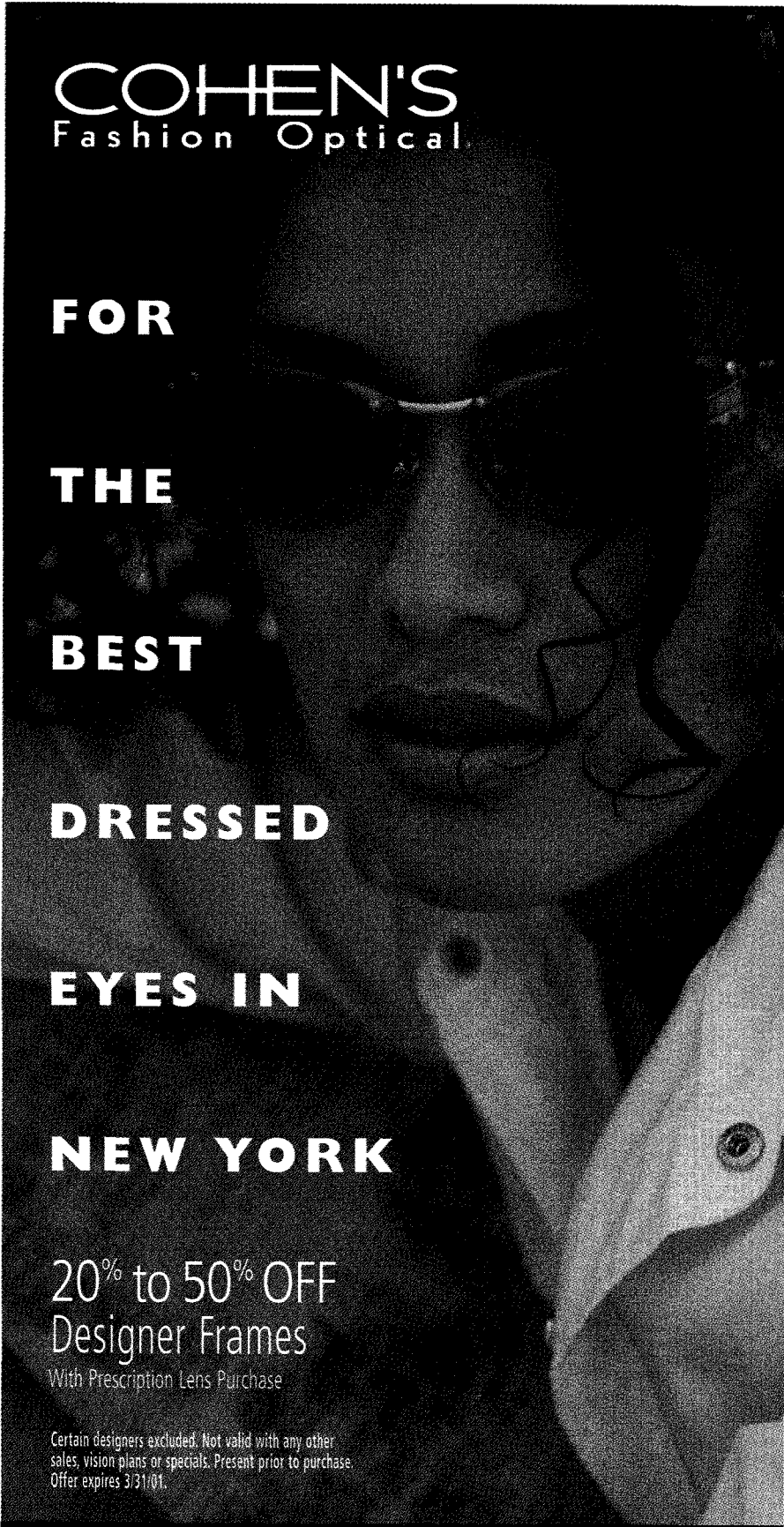
To all of which I say, *Yeah, yeah, sure, but let's get a couple of things straight*. First, the balance sheet of our country's government, which was a sad, pathetic joke a decade ago, is now rock-solid. Never has the government been in such a fantastic position to help end a recession. With inflation low and the surplus bulging, Washington can turn on the presses if it wants

and reflate us out of here like there is no tomorrow. It can cut taxes and make it retroactive, putting billions in our pockets immediately.

At the same time, the Fed stands ready to cut rates back to levels we haven't seen in six years. I think the Fed will cut rates down to 3.5 percent to ensure that this economy doesn't go into a prolonged slide. That will force the trillions of dollars now on the sidelines, paralyzed by



Over," crowed that the debt binge has been going on for eighteen years and will send the whole economy crashing down when investors recognize that there's simply not enough money out there to pay back anywhere near the total amount of corporate debt owed. Ron Insana, the influential CNBC commentator and anchor, last week likened the current debt burden—assumed for building cyber-highways—to the colossal



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fear, into equities. The rush could ultimately end up causing a shortage of paper out there to buy, as not much new supply has been created in the past year and a ton of stock has been retired. That dearth of equities will make the financial and retail sectors stronger than they have been in years. Much of the money forced in will be used to reliquefy the balance sheets of corporate America, nipping the debt woes before they get out of hand.

I can't belittle the energy crisis, but does anyone doubt that any of this chaos would have occurred if the utilities in California had been able to raise prices for power? One hopes the other states that have deregulated will see the error of California's ways and wise up in time to prevent any more artificial crises. And the overbuild of the telco infrastructure? The comparison to the railroad overbuild is a stretch. We have no alternative to the fiber build-out, except wireless, which even the most bullish of telco analysts don't believe will be ready to handle massive high-speed data for many, many years to come. We will need every inch of this fiber build-out, even if it means that the ultimate owners of the information infrastructure will have to buy the networks out of bankruptcy.

So let the pessimists create bargains as they scoff at the rate and tax cuts for being too little too late. I think they are setting us up for a non-inflationary boom the likes of which will make the post-1990 rally seem tame by comparison. The boom will not be spread as equally as it was a decade ago, though. Technology, which just started roaring right about then, has way too much mending to do to participate until the economy gets much stronger. It will be the Targets and the Kohls and the Citi-groups and the Merrills where the investment boom will occur. Or, in the vernacular of the trading desks, "S's over N's," or S&P 500 names over the tech-heavy NASDAQ.

Don't get seduced by the schadenfreude of those saying "The party's over." They no doubt missed the last one. We don't need them with us now spoiling all of the fun. And profit. ■

TheStreet.com

Check out TheStreet.com's "10 Questions" feature this week. Greg Jackson, co-manager of the Oakmark Global fund, is on the hot seat. Available for free at www.thestreet.com.

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House Cleaning

Little, Brown publisher Sarah Crichton was just replaced by Michael Pietsch, leaving everyone to wonder if the publishing house is being Warner-ized.

LITTLE, BROWN'S PUBLISHER, SARAH CRICHTON, lost her job at Time Warner's quality-book imprint last month. And the firing set off a chorus of fretting: yet another literary light, we were told, lost to creeping commercialism. Which was an odd way to see it, since her replacement, editor-in-chief Michael Pietsch, has a reputation as a serious bookman. ("He's the Maxwell Perkins of our generation," one young novelist remarked with two parts sarcastic envy and one part reverence.)

One can't help recalling that Crichton's arrival provoked as much hand-wringing as her departure. In 1996, she was imported into the book business's hothouse atmosphere from *Newsweek*. Mortification followed among book people who felt their industry had "lost a generation" and had to look outside their ranks for talent.

But Crichton's résumé may say less about secular changes in the industry and much more about what it takes to be a successful publisher. Her tenure at Little, Brown can only be described as bump-tious. On the inside, many current and former Little, Browners agree that she lost her job due to simmering bad blood with Warner publisher Maureen Egen, to whom Pietsch now reports. To the outside, Crichton presided over an inordinate number of mishaps: fraudulent books, derailed deals, legal problems on expensive biographies, and endless personnel churn.

"Those things happen at all publishing houses," says a Crichton confidant. "You just don't hear about it. Sarah is a noisy person, and that just backfired on her."

But even her admirers admit that she never really became a publishing person. In a peculiar industry driven by gossip, enthusiasm, and politicking, Crichton never lost her journalist's critical edge.

Meanwhile, lightning was striking Little, Brown. There were runaway hits like three Oprah picks on top of reliable best-sellers by thriller writer James Patterson, elfin humorist David Sedaris, and sports

chronicler John Feinstein. And all of these books were coming from the same place: Michael Pietsch's office. As if to prove the wisdom of Pietsch's appointment, the latest Michael Connelly novel (an author Pietsch has been steadily hawking and building) appeared at No. 2 on this week's *New York Times* best-seller list.

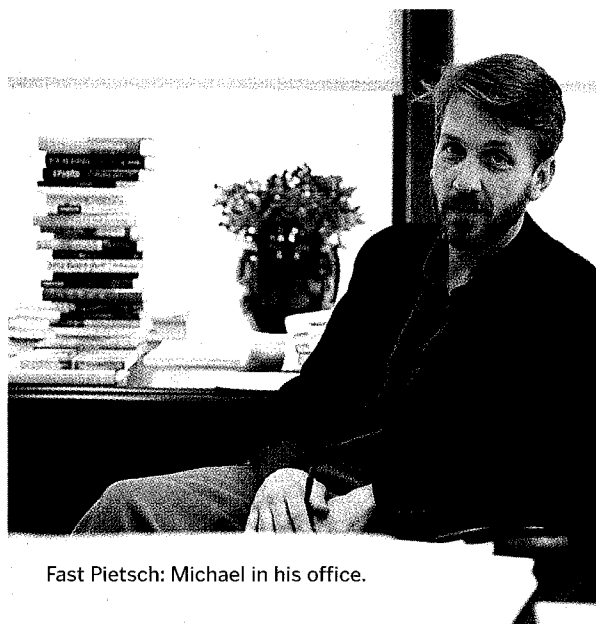
"He's old-fashioned," Time Warner Publishing chief executive Larry Kirshbaum notes, "in the Jason Epstein sense. He understands how to push the levers to make a book work."

You see, the trick in glass-tower publishing isn't just choosing good books, or even vibrating to popular tastes, though that's surely important. "It's not enough to be right," one former editor says. "You have to be able to work the system."

"Michael is the best we can hope for in corporate publishing," says Paul Harrington, a former editor at Little, Brown. "He knows how to play the political game and still produce books that are fantastic."

Which brings us to David Foster Wallace. Much of Pietsch's literary reputation rests on his success with Wallace's improbable, 1,000-plus-page 1996 best-seller, *Infinite Jest*. Originally shown 250 manuscript pages, Pietsch told Wallace's agent, Bonnie Nadell, "I want to do this book more than I want to breathe." And when the final 600,000-word manuscript arrived, Pietsch didn't hyperventilate.

"He told me it was going to be long," Pietsch remembers. "We agreed that everything that wasn't essential had to be cut. Still, a lot seemed essential." Left with what remained a gargantuan manuscript



Fast Pietsch: Michael in his office.

and mindful of the fate of many other worthy but long-winded literary novels, Pietsch took the decisive step of his career.

Enlisting the help of young writers like his author Rick Moody, Pietsch set out to incite envy among Wallace's peers. "The trick was getting other writers to recognize that this was the guy to beat," Pietsch says.

Then he ruminated on overcoming reader reluctance. "I can show you the place," Pietsch recalls, "up on the hill by my house where I first thought of making this a challenge: Are you reader enough?"

The dare worked. *Infinite Jest* made David Foster Wallace as close to a household name as a jittery, bandanna-headed, run-off-at-the-mouth former philosophy student could ever hope to get.

"It was great for Little, Brown," Pietsch says, interpreting his success first in company terms. "It impressed a lot of booksellers and agents; personally, it was some of the best fun I've had."

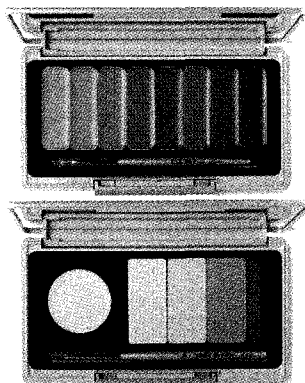
Emboldened by the success, Pietsch embarked on one of his career's few missteps. He set out to create a separate imprint for

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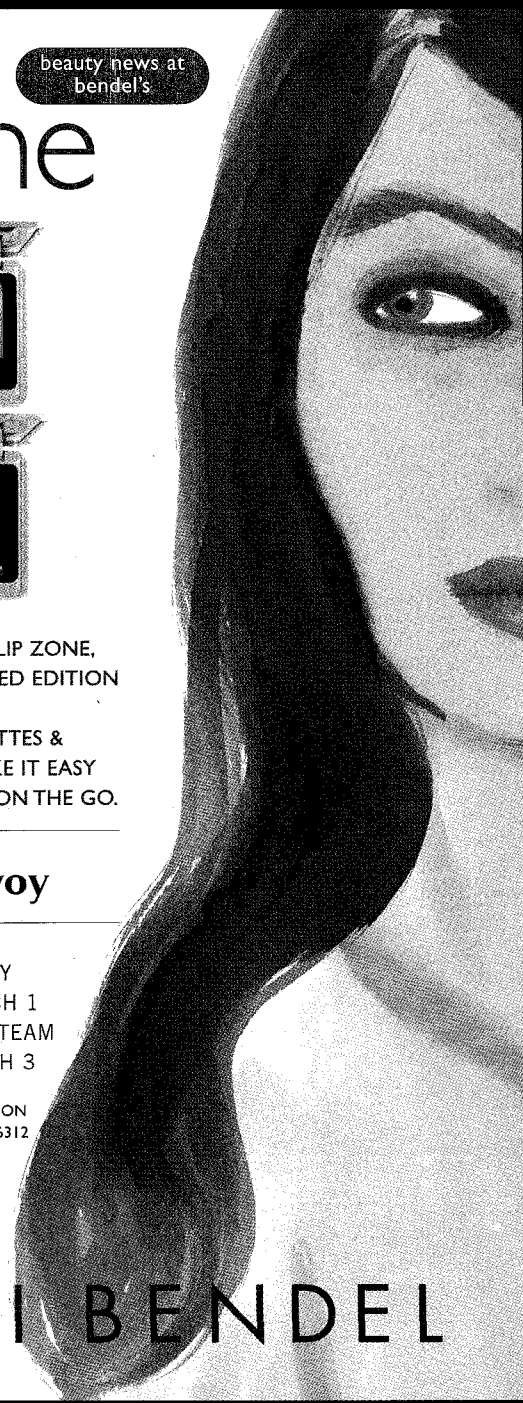
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books about popular culture. But the project was canceled before it was launched. According to some, Pietsch hadn't thoroughly thought it through. And when his initial presentation was met with skepticism in the sales department, he beat a strategic retreat.

Explaining the decision, Pietsch offers a different rationale: "Early on in my career, I was typecast as the rock-and-roll guy. Then I was tagged as the dark-and-difficult-fiction guy. My tastes are much broader than that. But every time I talked to an agent and said 'imprint,' they thought that was all I was doing."

In either case, this is the signal lesson Pietsch learned: "Publishing a book successfully involves getting a whole lot of people working together. You can't make people like a book. You've got to get them to want to participate."

And so, perhaps, we come to the real moral of Michael Pietsch's rise and Sarah Crichton's fall. Where Crichton was widely seen leading with her opinions, Pietsch has learned the subtler arts of corporate success. "Michael speaks Warner's language," a friend says. "He's interested in commercial books, but he knows how to make literary ones work, too. He has a foot in both worlds."

Offered several top jobs during Crichton's reign, he remained and accumulated a powerful list, including many writers inherited from departing editors. (Some colleagues felt *he* was their stiffest competition.) He's been careful, too, to take on valuable writers that weren't in his bailiwick. "Michael doesn't know anything about basketball," says Esther Newberg, Feinstein's agent, "but he's edited John wonderfully."

Though he is quick to defend Crichton's expensive attempts—George Stephanopoulos's memoir *All Too Human* and Malcolm Gladwell's *The Tipping Point*—to bring bellwether nonfiction to the house, Pietsch admits that neither of those books has brought in similar titles. Instead, he concentrates his efforts on building authors. "One of the things I noticed early on, was that we had a lot of successful fiction aimed at men," he says of one of the house's weaknesses. "So I made a conscious effort to go after women's writers, like Anita Shreve and Janet Fitch."

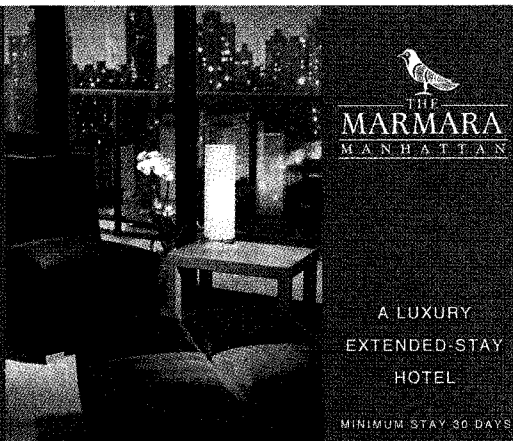
"He's a man with a plan," says William Morris literary head Jennifer Rudolph Walsh. "I think we will eventually speak of Little, Brown in the same way that we talk about Knopf and Random House."

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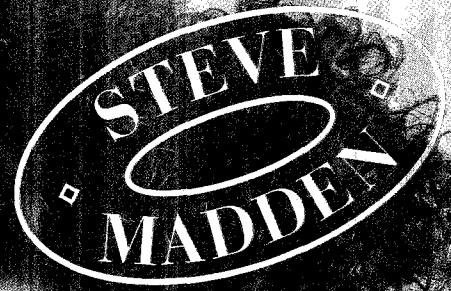
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Signs of the Times

A world away from Mylar building "wraps" and dot-com neon, Brooklyn billboards still trumpet by-gone businesses like Eagle Clothes.

W YOU WAKE UP ONE MORNING AND INSTEAD OF looking out on Houston Street from your \$2,500 studio, you're bathed in a dim, alcoholic murk. The sky is gone. You can barely make out the Economy Foam Center six stories below. Are you going blind? Did those criminals at the pharmacy give you bum Effexor again? Then you realize: You're underwater. You're drowning, in a giant bathtub. Water is filling your lungs, but not just any water. It's Evian, three bucks a quart.

Then you know: Your pathetic little building has been wrapped with Mylar, miracle fiber of the great billboard war. Suitable for today's hyper-stim demands, "wrapping" offers maximum flexibility, turnaround, alienation. Tomorrow, you'll be out of the Evian and stuck inside the breast of an H&M model. Or muffled by Esperanto buzz for an even broader-banded DSL. You came to the Big City to be part of the New Economy; now you've merged with the Brand Name. You are one with the market.

As in *Blade Runner*, Ur-blueprint for the current selling scape, we're all now "little people"—it's the guys in the underwear ads who are big. The corporate graffiti is denser than on a 1978 IRT car. There ought to be a law, and with the thicket of rising *faux*-Vegas Yahoo pillars, maybe there will be one. Late last year, citing "advances in lighting and illumination technologies," the City Planning Commission came up with "a comprehensive plan to address the recent proliferation of large, out-of-scale advertising signs."

WHICH HAS ITS DOWNSIDE, SINCE, AS ANYONE who ever counted down the highway miles to Wall Drug understands, there's something un-American about not loving a giant sign. At least that's what I was thinking the other day as I watched the first double rainbow I've ever seen in Brooklyn arch above the HOME OF EAGLE



Ad aged: Brooklyn's Eagle Clothes billboard.

CLOTHES sign, which, more than a half-century after it was constructed, still towers like an Easter Island sentinel of ad ages gone by over the low-slung factory zone along the Gowanus Canal.

Giant faded letters set with industrial elegance upon a 50-foot-square metal frame, topped by a longitude-demarkated globe befitting a "world headquarters," the Eagle sign speaks of a more primal, less fleeting era of capital. A time when sewing-machine manufacturers and coffin coopers, so many of them immigrant machers on the make, felt the need to announce themselves and the claim-staking entities they created, to carve their names upon the skyline like fixed stars. Indeed,

after the demise of the menswear concern Stanley and Fred Goldman ran for decades (employing as many as 750 people), all that remains of Eagle Clothes is the Eagle sign, upon which Karl Szari, a Russian transmission mechanic-birdwatcher, claims he once saw "a eagle. Sitting on the big G. A eagle on the Eagle sign! Or maybe it was a hawk."

Chances are the Eagle sign will also outlive the U-Haul storage facility that has occupied the bunkerlike building at Fourth Avenue and 6th Street for the past twenty years. This is the assessment of Dominic Lanzi, who owned an ironwork shop across the street from Eagle Clothes for nearly twenty years. "I looked at that sign every day through the window of

my shop. It is made of 3/4-inch steel pipes. You'd need a crane to take it down. So it stays . . .

"Back in the old days, a lot of Italian people worked at Eagle, you know," Lanzi remembers. "They were tailors, did cut goods. Hot weather, cold, in the morning I'd watch them come to work, walking from the subway. I'd look at the door, say hello. Sometimes, if they had a sale, I'd go look. But I never bought."

My father, though, he was an Eagle man, at least when he wasn't venturing moderately upscale to Witty Brothers or Rogers Peet, two other now-defunct clothiers. This is no surprise to Dennis Brenner, a genial, energetic man whose

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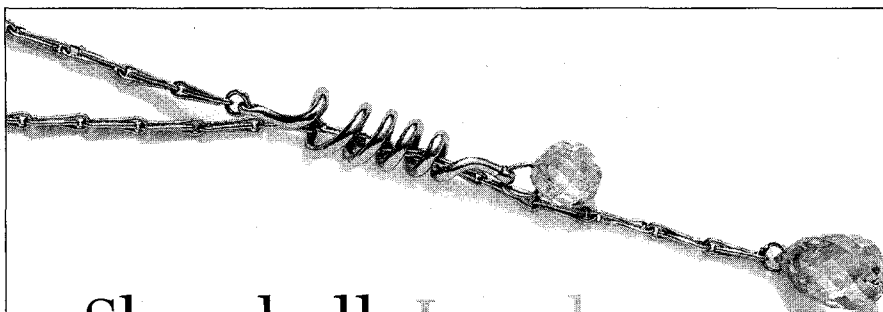
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résumé—under the rubric “30 YEARS OF MANAGEMENT RETAIL AND APPAREL been there, done that!”—is one of the items that turns up when you run an Internet search for “Eagle Clothes.”

“Back then, quality-wise there were what we called 2 makers, 4 makers, and 6 makers. Eagle was a 4 maker. It was the suit of the working man,” says Brenner, a former Eagle vice-president who ran the firm’s New York-based retail chain, B&B Lorry’s.

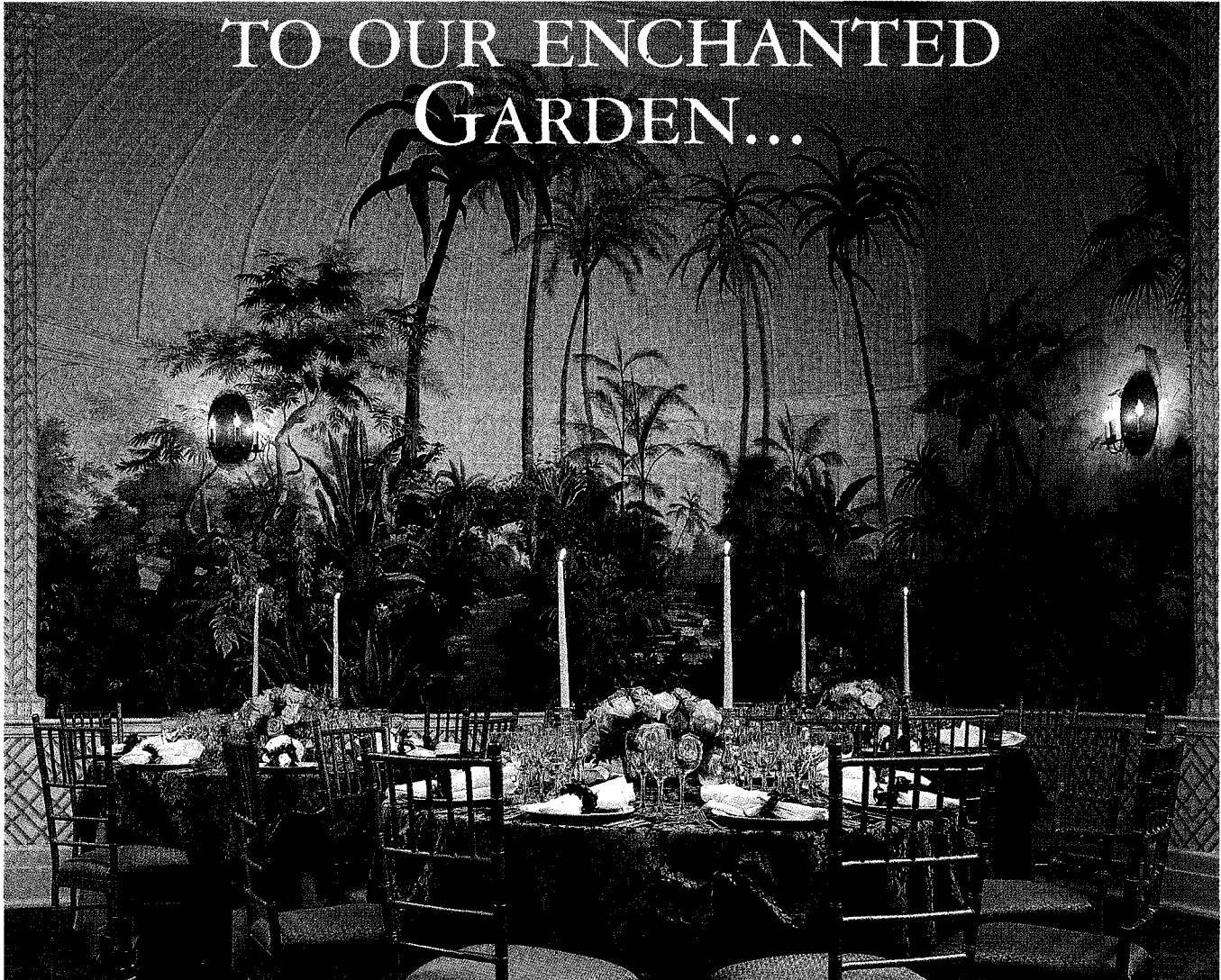
While pleased to hear that my mother took me to Lorry’s Jamaica, Queens, branch to buy my bar mitzvah suit, Brenner, now living in Jersey, admits to “mixed feelings” when he has occasion to drive past the Eagle Clothes sign.

“You see, back in the fifties and sixties, there were dozens of chains like Lorry’s. There was Wallach’s, Bond’s, Hickey-Freeman, Ripley’s, Robert Hall, Howard’s, Weber & Heilbroner, Field Brothers, many more. The fashion world was more dynamic then. When styles changed, they changed across the board, not just in some subculture. If side vents came in, everyone got side vents. Continental pants, that was through the roof. There were fifteen kinds of underwear. . . . Eagle was conservative, but they had to keep up, like everyone else. . . . But in the end, Eagle was killed by its own customers. They pulled the rug out. The leisure suit, those kind of fabrics, that was the kiss of death. Once casualwear and jeans took over, that was it.

“For me, it was a disaster, because I grew up selling menswear. I really loved it. I could tell you the location of every Weber & Heilbroner branch in Manhattan. Hart, Shaffner & Marx too. Now that’s all gone, like it was a giant joke, played on me and others who believed in it. So that’s how I feel about the Eagle sign: It’s like a tombstone. The end of the world I knew.”

THE SOUTH BROOKLYN SKYLINE IS FILLED with many such semiological fossils. Few motorists who have plied the snarled byways of the Gowanus Expressway are unfamiliar with the Kentile Floors sign, an ad brontosaurus even more colossal, if somewhat less aesthetic, than Eagle’s. Its pale-purple neon no longer flickering, the eight-story monolith was erected sometime in the forties by the Kentile company, which billed itself as “America’s largest manufacturer of super resilient floor tile.” Founded by Arthur Kennedy (hence Kentile) in 1898, Kentile shut down in 1988 following strikes by the

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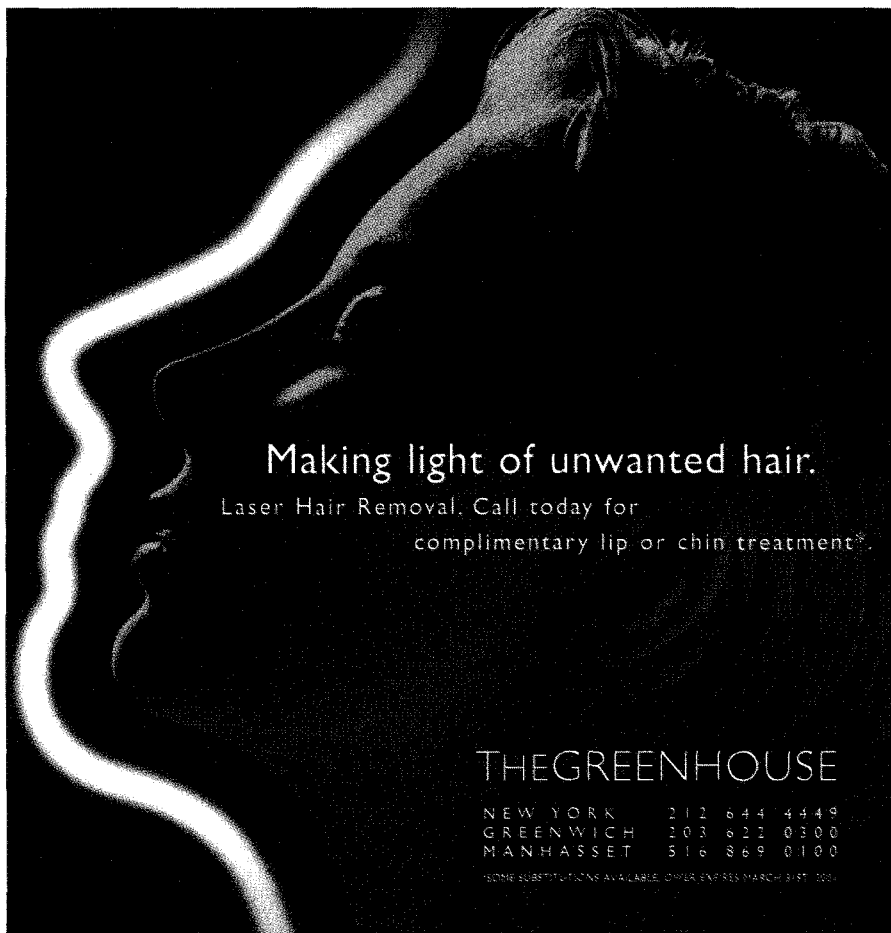
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United Rubber, Cork, Linoleum and Plastic workers, costly asbestos law-suits, and creeping plant obsolescence. But the sign remains.

"That sign has always been there. Like a mountain on the desert," says Jack Marmurstein, a boisterously rough-hewn man in a yarmulke who owns the New York Airport Service, a transport concern located for many years on the oil-slicked grounds where Second Avenue meets the Gowanus Canal. "When I first came out, it was just me and Kentile. I could set my watch to that sign, depending on where the light hit," says Marmurstein, surveying his bus fleet, which he described as having three kinds of vehicles: "running, not running, and monument." Asked if he thought the Kentile sign should be landmarked (no commercial sign ever has been, not even the Pepsi logo on the East River, although it was once considered), Marmurstein, no sentimentalist, said, "What for? It's a sign, selling something they don't sell anymore. People want to collect everything these days."

Yet there are still mysteries, untold histories, in the dead ads of Brooklyn. Foremost is the *R*. Set up on a steel grid, the *R* lords enigmatically over the Gowanus, visible from the IND train and the Battery Tunnel approach. It is a single, iconic letter 30 feet high—an *R* that stands for: what? A drive through Red Hook, to the corner of Richards and Verona Streets, shed light.

"Oh, you want to know about our *R*, huh?" winked Frank Turano, an officer of the John Turano & Sons company, a wholesaler of imported Italian furniture.

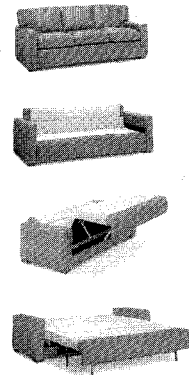
"We bought the building in 1978 from E.J. Trum, which was a paper-goods manufacturer," Mr. Turano related. "He had his sign up there: E.J. TRUM. We wanted to take it down and put up our own, TURANO. We went on the roof and started pulling down these giant letters. The *E*, the *J*, the *T*. But the *R* got stuck. We couldn't move it. Someone almost fell off the building trying. It put a scare into us. It seemed better to leave it up there. It's been like that for 22 years. Recently a lot of people looking for billboards have come around asking about the space. But we'll leave it like that: just *R*."

That solved one ad mystery. Future urban archaeologists will no doubt face a similarly vexing puzzle as they contemplate giant signs and wonder exactly what it was that Yahoo sold to make money. ■

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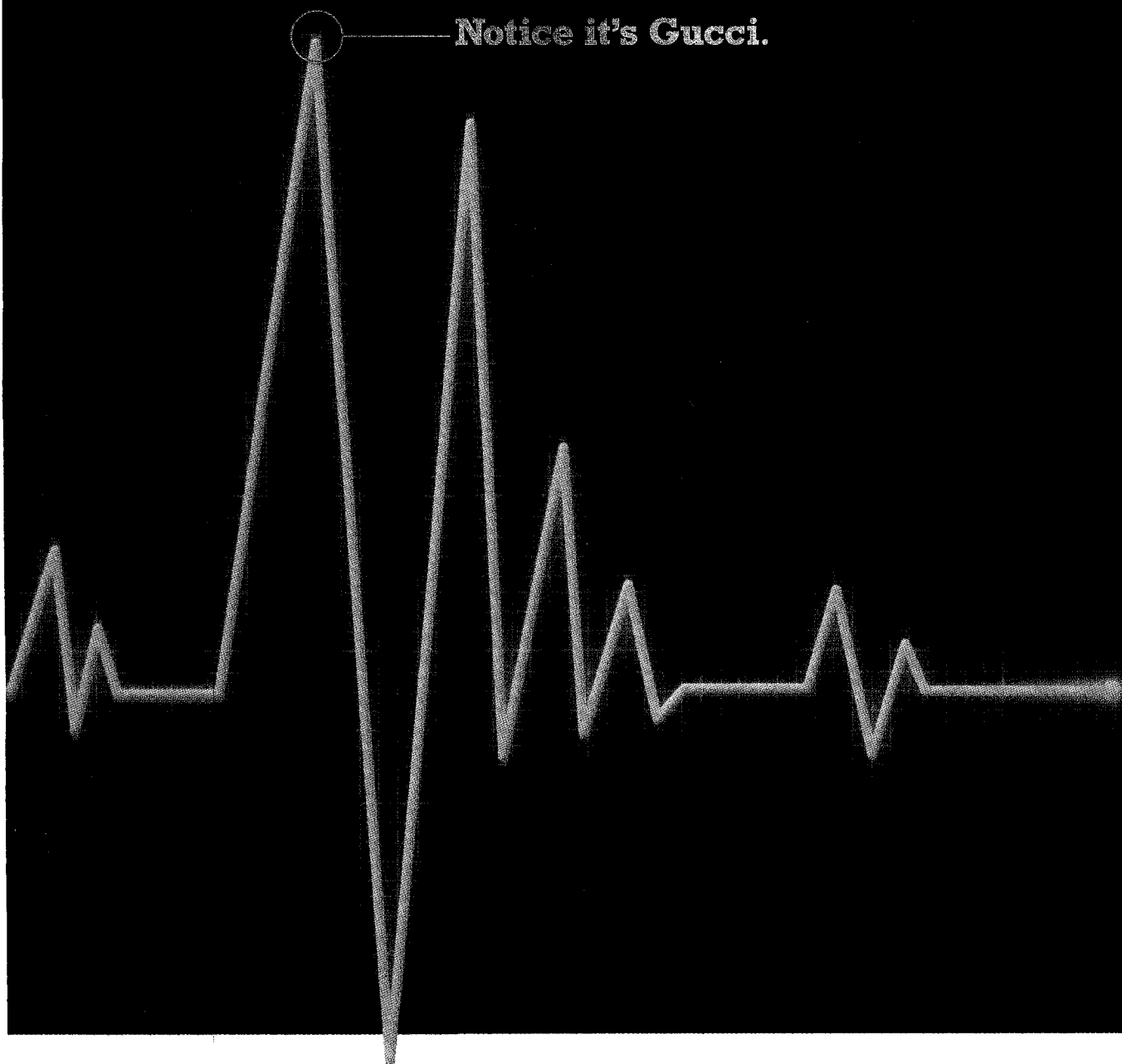
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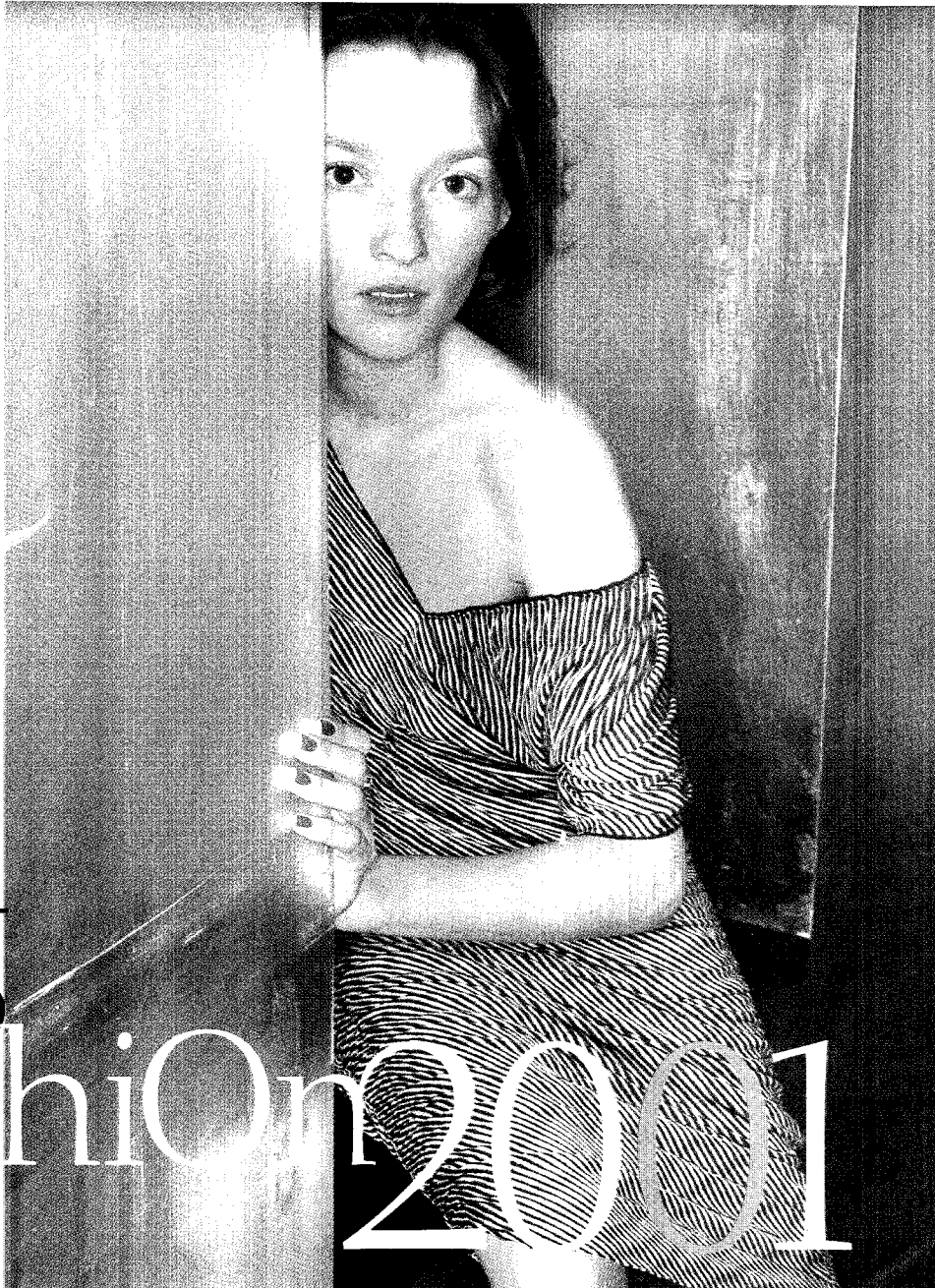
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parallel lines

Audrey Marnay makes a bold statement in black-and-white stripes at Eugene. Fendi top and skirt, \$1,650 at Fendi.

Photographed by Marc Royce
Fashion Editor: Eugenie Hanmer
Hair: Yusuke for Artists
by Timothy Priano
Makeup: Barbara Fazio for Artists
by Timothy Priano
Fashion Assistant: Monica Schweiger

sPring fashion 2001



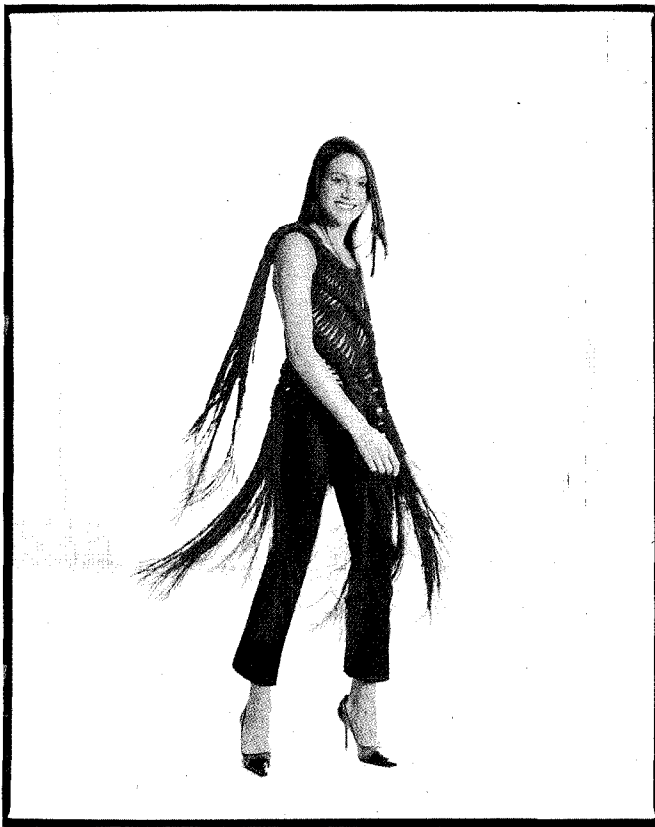
By Mark Holgate

Produced by Jordan Schaps

Fashion Market Editor: Shyama Patel
Assistant Fashion Editor:
Monica Schweiger
Contributing Assistant Fashion Editor
(Menswear): Joseph Williamson

Edited by Meredith Kahn

There's a little bit of everything this season—which is a boon or a bane, depending on your point of view. Proper Park Avenue frocks cohabit with the kind of zippered leather suits usually found on East 4th Street; Watermill-ready classics rub shoulders with sporty looks cribbed from the treadmill at Crunch. Still, there is a common denominator here: their poise and versatility—welcome assets now that the rumored recession has even couture's most ardent clients thinking about curbing their appetites. Spring's clothes are cleaner and leaner than they've been in years. And that's something that will pay dividends whatever your Zip Code.



Benjamin Cho

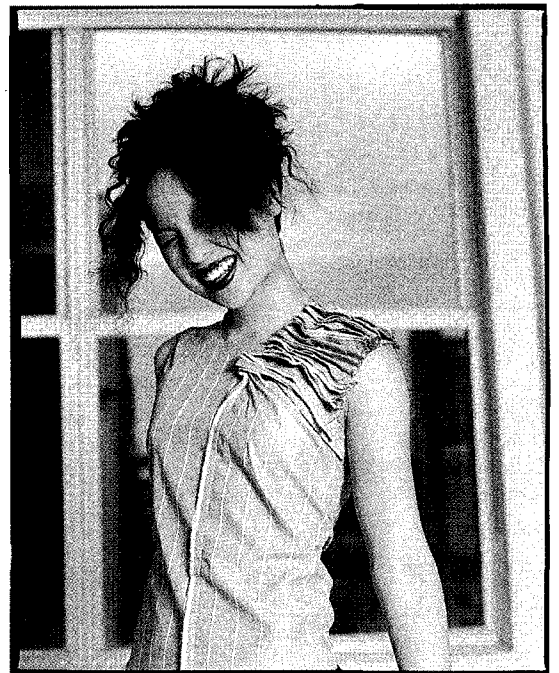
1 Twenty-four-year-old Benjamin Cho always gets a packed house when he shows his collection: actresses like Milla Jovovich in the front row, and top models like Devon Aoki walking the runway as a favor. His leather halter in the silhouette of a seagull landed on the cover of *Paper* magazine last January. Despite the celebrity quotient and four seasons of sophisticated, well-reviewed shows, Cho's clothing is available only by special order, because it's all handmade. The personal attention is evident: In addition to precise, dramatic suits, his spring 2001 line included a series of his signature hand-braided tops and dresses (made, some seasons, from human hair). Now the only challenge facing Cho is how to produce affordable pieces on a larger scale. There are, after all, plenty of people waiting for them. (Fashion publicist Laura Wallace in Benjamin Cho top, \$1,800. To order, call 212-685-6640. Gap jeans, \$48 at Gap stores. Giuseppe Zanotti shoes, \$290 at Chuckies stores.)

caTch A riSing sTar

These ten up-and-coming local talents are making waves with those in the know—and now they're set to take your wardrobe by storm. By Amy Larocca

Tess Giberson

2 While Tess Giberson's two-year-old clothing line has a growing number of fans, it's unlikely that all of those retailers and buyers clamoring to get their hands on one of Giberson's exquisitely detailed skirts or blouses will get the chance. She uses traditional fabrics, often from men's oxford-cloth shirts, takes them apart, and reconstructs them. She stacks the fabric on the shoulder of a simple shell for a corsagelike effect, or pulls threads to alter the texture and weave of a pinstripe. Because all of this work is done by Giberson herself, large-scale production is difficult. Giberson, 29, got her first break designing menswear for Calvin Klein, and began selling her own pieces at Miguel Adrover's since-closed boutique Horn in 1999. Soon, the larger fish started circling—after all, in a world of global fashion, one-of-a-kind pieces like hers are a hot commodity. (Actress Michelle Ching wears a Tess Giberson top, \$495 at Barneys New York and Seven NYC.)



Photographed by Angela Boatwright

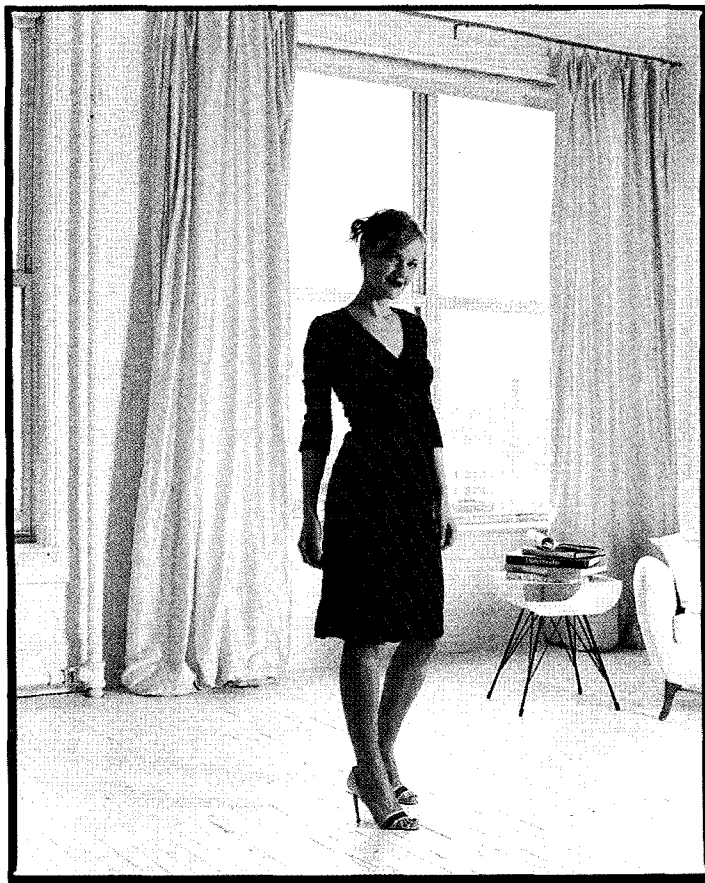
Fashion editor: Monica Schweiger
Hair: Laura Nakamoto for Artist
Makeup: Bianca Alexander

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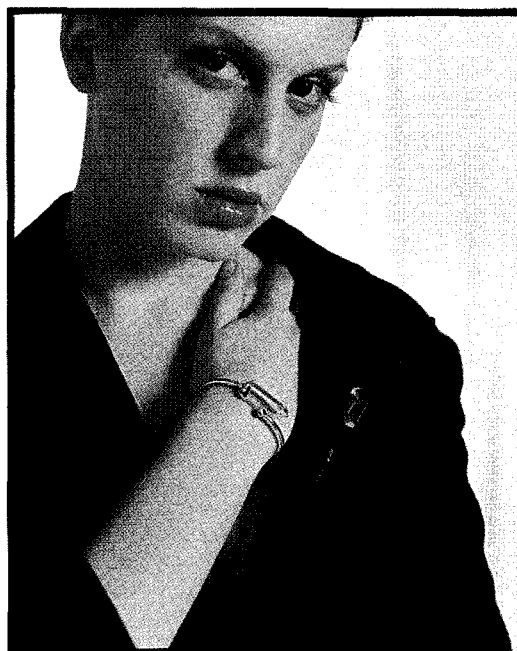
Kathy Kemp

3 Kathy Kemp didn't study either fashion or design in school, but what she did study—anthropology—proved to be just as useful in her work. Six years ago, she moved from Philadelphia to New York and opened Anna on East 3rd Street, selling vintage clothing. She was blessed with luck—her first customers were fashion editors—and soon her tiny storefront was mobbed, at least in part because she didn't wildly inflate the prices on her finds (to this day, nothing in the store costs more than \$200). But she found she wasn't content peddling other people's designs. "Watching customers try things on was fieldwork," she says. "I would see how things fit, and start to change things." From these alterations, Kemp began her own line—double-layered skirts, wrap dresses, richly dyed T-shirts. She has a strong eye for color, and her store's racks are laden with fuchsias, turquoises, mauves. These days, the racks at Anna contain hardly any vintage, and Kemp's clothes are also for sale at TG-170 and Hedra Prue. Now some up-and-coming historian can do the field study on *her* designs. (The designer wears her own dress, \$175 at Anna. Christian Louboutin shoes, \$375 at Christian Louboutin, Barneys New York, and Jeffrey New York.)

nEw deSigners

Jodi Busby

4 "It's all by chance," says Jodi Busby of the jewelry she makes. "It all depends who I meet." Thirty-three-year-old Busby learned to make jewelry while living in Mexico, and upon arriving in 1997, she met some of the most interesting designers to come out of the downtown fashion scene in recent years—Nicole Noselli and Daphne Gutierrez, the masterminds behind Bruce. She began collaborating on their shows, and soon her designs were attracting as much attention as the clothes. For Bruce's spring 2001 collection, Busby was inspired by cutlery; she took cranberry spoons and morphed them into sleek bracelets. She also accented silver necklaces and lapel pins with large, clear crystals and bright, irregular coral. "It helps me out of slumps to get excited about what other people are up to," Busby explains. And, of course, helps her clients accessorize perfectly. (Stylist Mia Harlock wears a Jodi Busby Jewelry bracelet, \$438, and pin, \$275, both at Barneys New York, Hedra Prue, and Kirna Zabête. Benjamin Cho jacket, \$1,150 by special order at 212-685-6640.)



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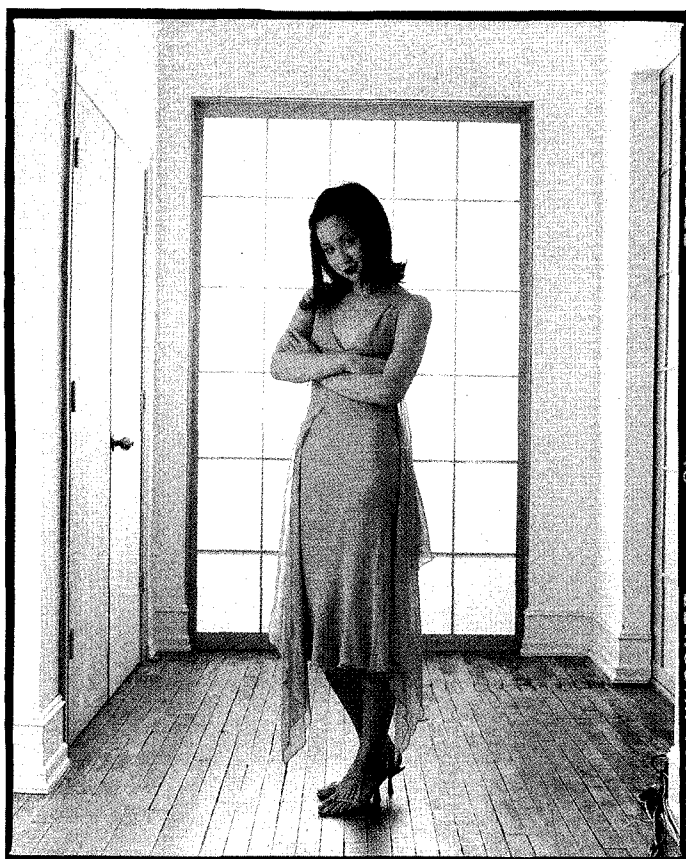
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Liz Collins

5 Liz Collins, who specializes in clingy knits, has a fairly unusual—one might even venture to say backward—design process. “I start by developing a fabric,” she explains, “which in turn dictates the cut and the silhouette of the garment.” And when she says she’s developing fabrics, she means it: This season, for example, she’s taking leather, fur, cashmere, metal, and velvet and fusing them into her knits. And she’s combining inspirations as well—everything from gothic literature to the Japanese avant-garde. Collins, a graduate of the Rhode Island School of Design, got her big break during fall 2000 Fashion Week when she was part of an exhibition sponsored by *Paper* magazine. Her shredded-wool sweaters sold out at downtown shops like Kirna Zabête and TG-170, and soon orders from Barneys followed. And if her approach seems too cutting-edge, don’t fear; Collins may take shapes that seem intimidating (form-fitting separates, say, with peek-a-boo cutouts on the side), but she manages to render them wearable. (Novelist Emma Forrest in a Liz Collins shirt, \$150, and skirt, \$290, both at Barneys New York, Kirna Zabête, and TG-170. Sigerson Morrison shoes, \$275 at Sigerson Morrison and Saks Fifth Avenue.)



nEw deSigners



Lisa Wong

6 When 25-year-old Lisa Wong graduated from Princeton, she hadn’t had much exposure to the fashion world. “There’s a lot of J.Crew going on up there,” she says. But she was interested, so she worked on shoots at *Details* and as a fashion editor at *Glamour*. “I took a sewing class,” she says, “and began wearing what I made to work. Everyone told me I should really do something with it.” She did. In her brand-new, bare-bones collection, Wong’s look is feminine but not precious—dresses that, while floaty, are not cloying and, while simple, are not predictable—a can’t-miss alternative to spring’s biker-chic androgyny. And for now, you won’t see them everywhere; they’re available only by special order. (Michelle Ching in a Lisa Wong dress, \$450. To order, e-mail wong.lisa@att.net. Sigerson Morrison shoes, \$230 at Sigerson Morrison.)

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Alice Roi

7 Not many young designers coming out of New York in the past few years have received the attention that's been lavished on 25-year-old Alice Roi. Her spring line was snapped up by retailers (Kirna Zabête and Bergdorf Goodman among them), her clothes have been spotted on stars like Natasha Lyonne, and she's been wooed as a consultant by at least one large Italian fashion house, Blumarine. Last season's collection smartly managed eighties revivalism without overdoing it, a feat in a season best remembered by its over-the-top nods to *Like a Virgin*. It was focused and clean, with a sense of humor: satin halter dresses; louche, off-the-shoulder blouses printed with smiling cat faces. For fall 2001, Joan Collins is out. "It is all," Roi says, "going to be a big reference to Daumier." (Mia Harlock wears Alice Roi blouse, \$260, and bikini, price on request, from a selection at Barneys New York and Kirna Zabête. Diesel jeans, \$115 at Diesel stores.)

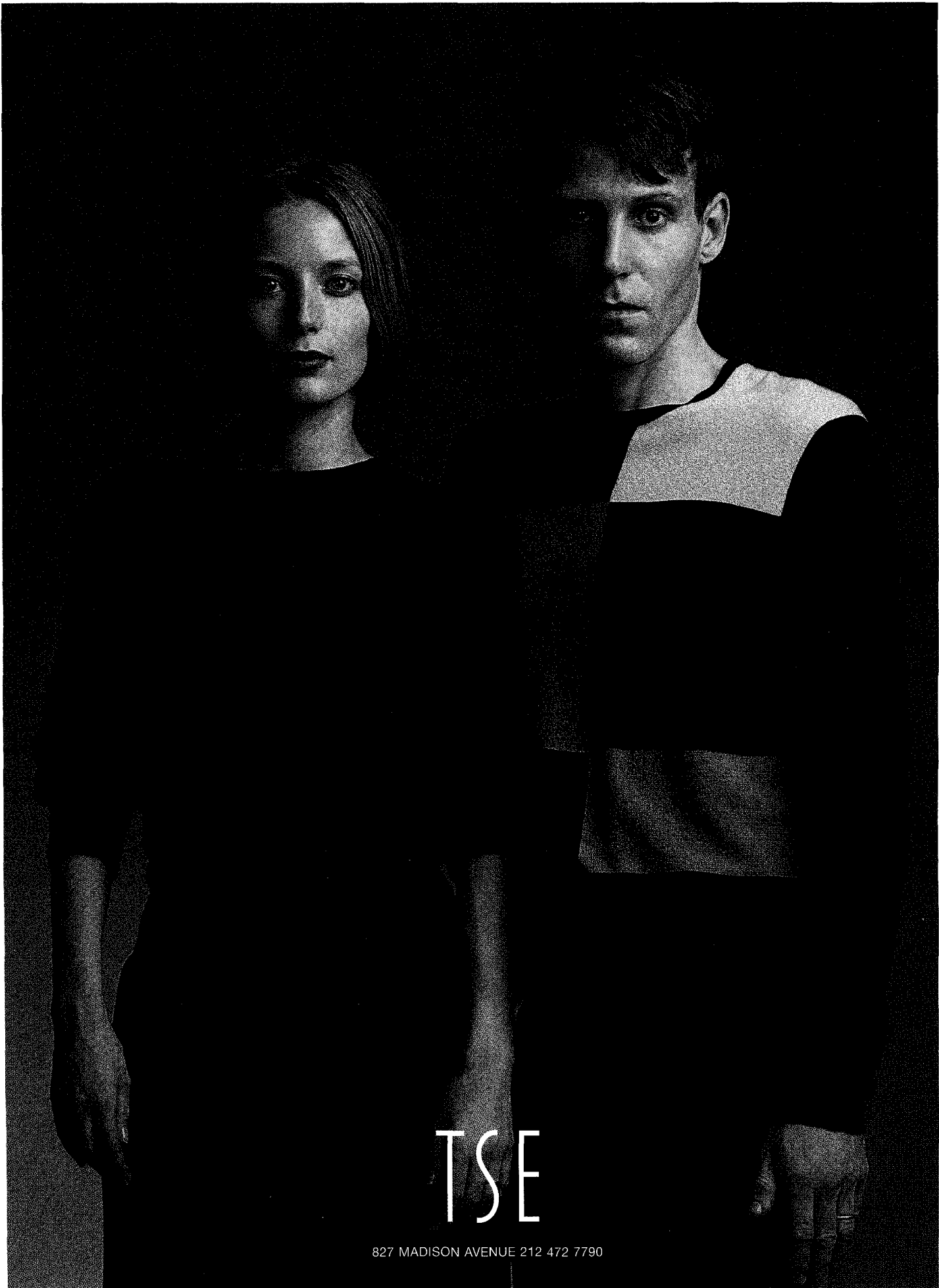


nEw deSigners



Jose Bravo, Bravo Banks Bags

8 Bravo Banks bags have the rich smell and weight of good leather—which, if you're the handbag type, can be addictive. But much to the relief of customers tired of fashion's recent status-logo trend, the purses aren't overwhelmed by their brand. The company was born in 1999, when 32-year-old designer Jose Bravo, a Venezuelan who came to New York four years ago to design leather home accessories, met partner Antonio Banks (or "Mister Antonio," as Bravo calls him) and the two launched a high-quality, trend-conscious handbag line in an approachable price range (\$295-\$500). This season, their bold blacks and whites, as well as variations on printed leather, will be available at Barneys and Hedra Prue. "I try to be very practical in terms of what a woman needs to fit into a bag," Bravo explains as he picks up a large satchel. "She's sassy, the girl with my bag!" he says proudly. "I give her some Latin beat!" (Laura Wallace with a Bravo Banks bag, about \$325 at Barneys New York, Hedra Prue, and Seven NYC. Martin tank, \$187 at Hedra Prue and Martin. Tess Giberson skirt, \$700 at Barneys New York and Seven. Sigerson Morrison sandals, \$340 at Sigerson Morrison and Intermix stores.)

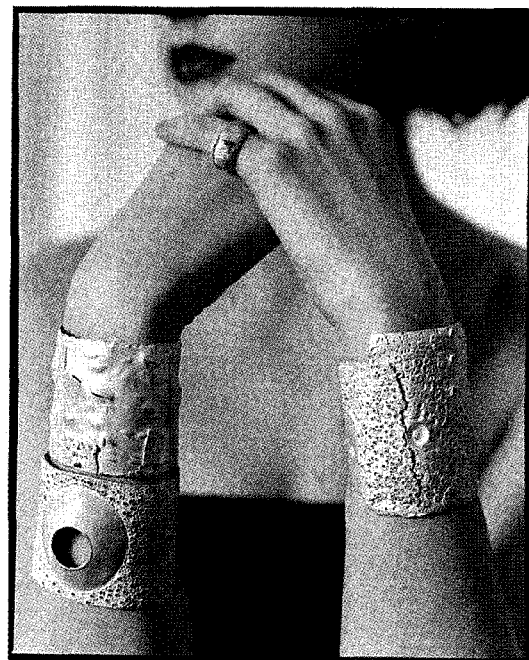


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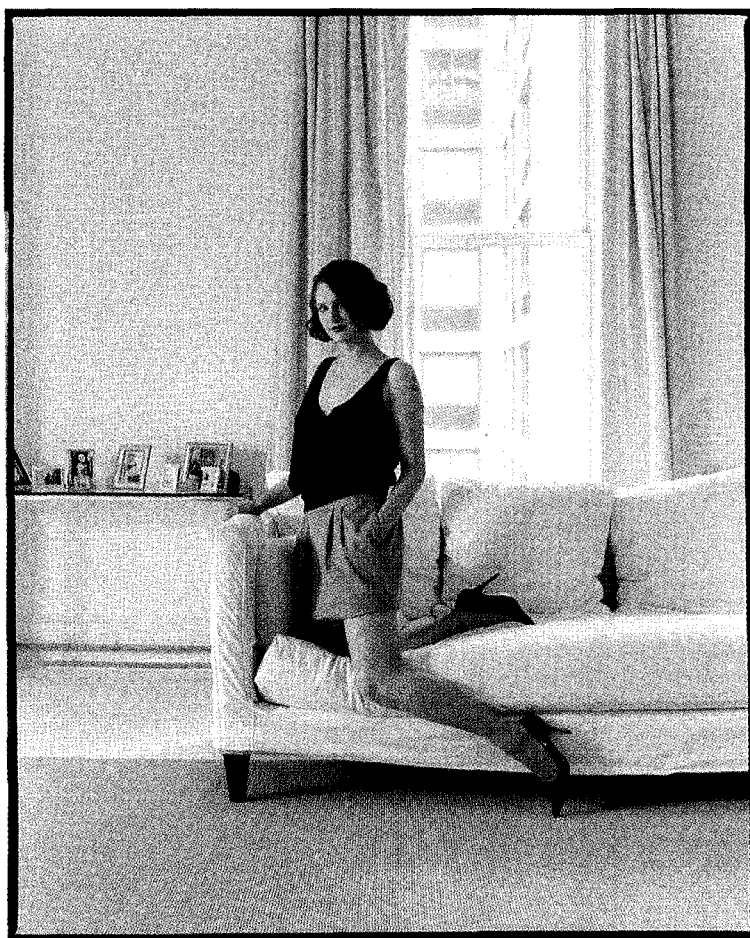
827 MADISON AVENUE 212 472 7790

Darcy Miro

9 "I wanted to make sculpture small enough to carry with me—and call it jewelry," says 27-year-old Darcy Miro, whose metal cuff bracelets and vertebrae-like chokers look far more *objet* than *bauble*. "My mom was an art critic, and so I grew up around people—Yoko Ono, Keith Haring—who were living in their heads. It made me believe that anything could be created out of nothing." Miro studied jewelry-making at the Rhode Island School of Design and moved to Brooklyn two years after her 1996 graduation. In 1999, style maven Linda Dresner discovered her work and began selling it in her eponymous Park Avenue boutique. Miro works in precious metals, meticulously changing their textures—some pieces resemble bark, others lace, others the smoothest surf-worn pebble. And the experience of wearing her jewelry is as tactile as it is visual; take a bracelet and bend it, rub it, wear it, and its shape and color change. While Miro will sometimes add a tiny diamond, its placement is unexpected: On a cuff, for example, one might glint from the edge, slightly off-center—and hardly bling-bling. At a time when precious jewelry is so much about over-the-top adornment, Miro's is decidedly scaled-down; her work is more Rei Kawakubo than Donatella Versace. And for those fans whose taste runs to something less intimate, Miro sometimes takes larger commissions for sculpture that can't, in fact, be carried. (Darcy Miro diamond-and-sterling silver ring, \$900, and cuffs, \$1,200–\$1,400 each, at Linda Dresner, or call 718-398-3911. Alice Roi dress, \$400 at Bergdorf Goodman.)



nEw deSigners



Anne Johnston

10 Shopping at Anne Johnston's East Village boutique, Martin, is like raiding the closet of your coolest friend: The hip-hugging jeans, blousson tops, and pin-tuck khakis she designs are not a collection in the classic sense of the word (she has yet to mount a runway show); they're wardrobe-making pieces for girls who yearn for Chloé on a Club Monaco budget. "I studied fashion at FIT," Johnston, a 35-year-old former model, says, "but it always seemed a bit overwhelming to start a collection." Instead, she produced fashion shows for people like Anna Sui and Calvin Klein. But when a skirt she'd made caught the eye of Anna Kintz, owner of Hedra Prue, Johnston found herself with an order that burgeoned into a line and, as her following—which includes Gwyneth Paltrow and Amanda Peet—grew, her own boutique. Since Johnston opened her store last spring, her clothes have become what Daryl K's were five years ago: the uniform of the downtown girl, stylish but never obvious. (Marketing associate Candace Brown wears a Martin tunic, \$165, and skirt, \$165, both at Martin and Hedra Prue. Wolford tights, \$38 at Wolford stores. Giuseppe Zanotti shoes, \$290 at Chuckies NYC.)

PHILOSOPHY
DI
ALBERTA FERRETTI



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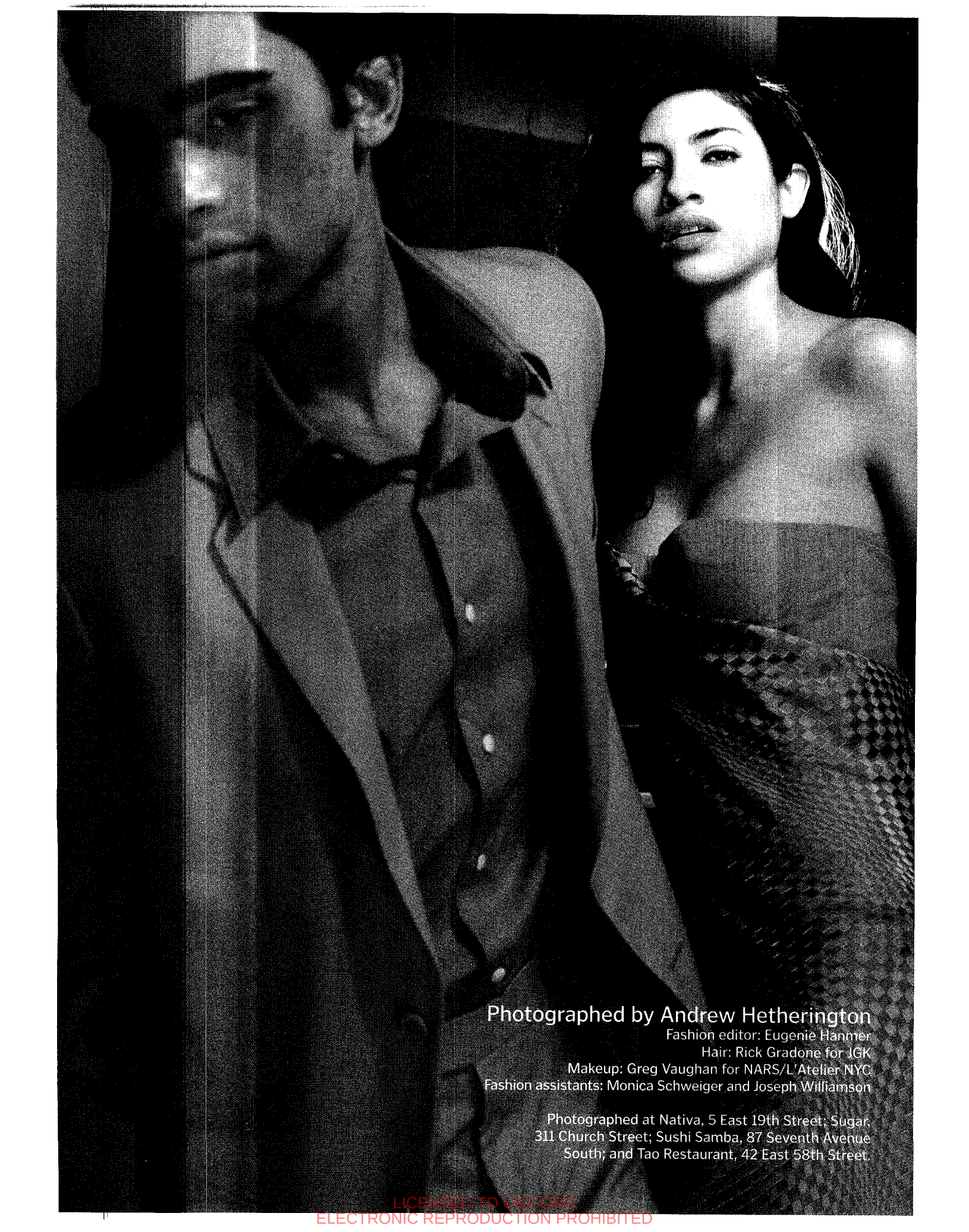
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shaken and stirred

Getting a dress to make the right impact is a bit like fixing a cocktail: It all depends on what you mix together—adding a bold bag to a simple chiffon dress, or blending a sexy shape with an eye-catching graphic print. This page: Emporio Armani dress, \$498 at Emporio Armani stores. Fendi bag, \$545 at Fendi and Bloomingdale's. Photographed at Sugar. Facing page: She wears Givenchy dress, \$1,500 at Givenchy. He wears Helmut Lang jacket, \$1,590, and pants, \$1,100, both at Helmut Lang. TSE shirt, \$235 at TSE. Photographed at Sushi Samba.

evening stars

Cocktail hour has never looked so good,
with a crop of stunning frocks that will take
you out of the house and into some of
Manhattan's most stylish new nightspots.



Photographed by Andrew Hetherington

Fashion editor: Eugenie Hanmer

Hair: Rick Gradone for JGK

Makeup: Greg Vaughan for NARS/L'Atelier NYC

Fashion assistants: Monica Schweiger and Joseph Williamson

Photographed at Nativa, 5 East 19th Street; Sugar,
311 Church Street; Sushi Samba, 87 Seventh Avenue
South; and Tao Restaurant, 42 East 58th Street.

plunge on in

Ever get the sense that all eyes in the room are on you?

This backless gown is guaranteed to turn heads.

She wears John Bartlett dress, \$1,048 at Bergdorf Goodman and Saks Fifth Avenue. Christian Dior purse from a selection at Christian Dior. He wears Versace shirt, \$310, and pants, \$477, both at Versace. Photographed at Sushi Samba.



ticket to ride

Wild horses won't make you give up this dress—you'll never get the cold shoulder at the bar again. Chloé dress, \$625, belt, \$315, and shoes, \$335, all at Chloé. Photographed at Nativia.

tropical storm

An exotic floral print will bring even the most black-obsessed New Yorker out of hiding. Versace dress, \$4,400 at Versace. Photographed at Nativia.





satin doll

This superslick, sliplike frock slides down easier than a well-chilled sidecar. She wears Giorgio Armani dress, \$1,950 at Giorgio Armani, Barneys New York, Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue. Fendi purse, \$2,630 at Fendi. He wears Givenchy suit, \$1,090 at Jeffrey New York. Dolce & Gabbana shirt, \$233 at Saks Fifth Avenue. Photographed at Nativa.

70 NEW YORK FEBRUARY 19, 2001
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the sidecar

Waist no time—explore a new erogenous zone with an ingenious cutout dress. She wears Salvatore Ferragamo dress, \$510 at Salvatore Ferragamo. He wears DKNY suit, \$595 at DKNY, Bloomingdale's, Lord & Taylor, and Macy's. Thomas Pink shirt, \$125 at Thomas Pink. Photographed at Tao.



banquette feast

The fabric might be top-shelf, but the best of this spring's dresses have the laid-back ease of a T-shirt. She wears Marc Jacobs dress, \$850 at Marc Jacobs, Barneys New York, and Bergdorf Goodman. Christian Louboutin shoes, \$370 at Christian Louboutin, Barneys New York, and Jeffrey New York. He wears Louis Vuitton suit, \$1,250, and T-shirt, \$98, both at Louis Vuitton stores. Photographed at Tao.

frill seeker

Leave the plain clothes for daytime; for evening, cool is in the details. TSE New York by Hussein Chalayan dress, \$925 at TSE. Photographed at Sugar.



cosmopolitan

Emily Post would be proud: The uptown girl has just been voted Fashion's First Lady.

to your benefit

Lester Lanin may have gone home for the night, but this black tulle confection will take you through many more seasons to come. Marc Jacobs dress, \$3,350 at Marc Jacobs, Barneys New York, and Saks Fifth Avenue. Dolce & Gabbana pumps, \$381 at Dolce & Gabbana. Chanel Fine Jewelry ring, \$7,500 at Chanel Fine Jewelry.



Photographed by Jason Schmidt

Fashion editor: Siobhan Zetumer

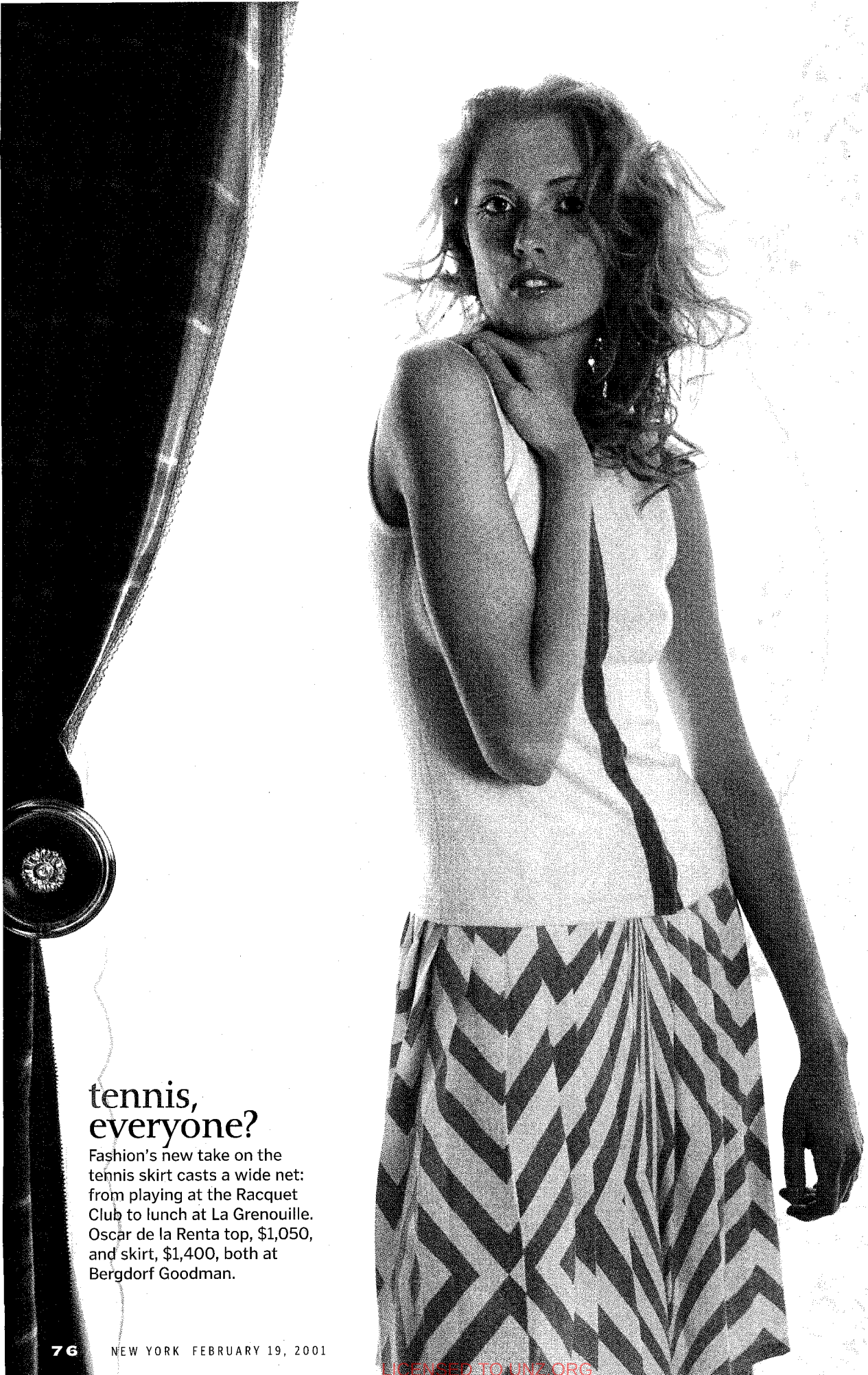
Hair: Dennis Devoy at the Wall Group

Makeup: Sergio Corbacho for Awake at the Wall Group

Fashion assistant: Joseph Williamson

Interiors by Diamond Baratta Design

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tennis, everyone?

Fashion's new take on the tennis skirt casts a wide net: from playing at the Racquet Club to lunch at La Grenouille. Oscar de la Renta top, \$1,050, and skirt, \$1,400, both at Bergdorf Goodman.

delft touch

The polo shirt is perennially appealing, but now it rides out of the paddocks at the Hamptons Classic and into the realms of high style.

Prada top, \$710, skirt, \$570, and bag, \$780, all at Prada stores. Dolce & Gabbana pumps, \$381 at Dolce & Gabbana. Tiffany & Co. watch, \$1,750 at Tiffany & Co.



silver spoons

Just because everyone's still
at the Breakers doesn't mean
you can't be entertaining in
this slim white suit. Valentino
suit, \$2,030 at Valentino.
Tod's pumps, \$590 at Tod's

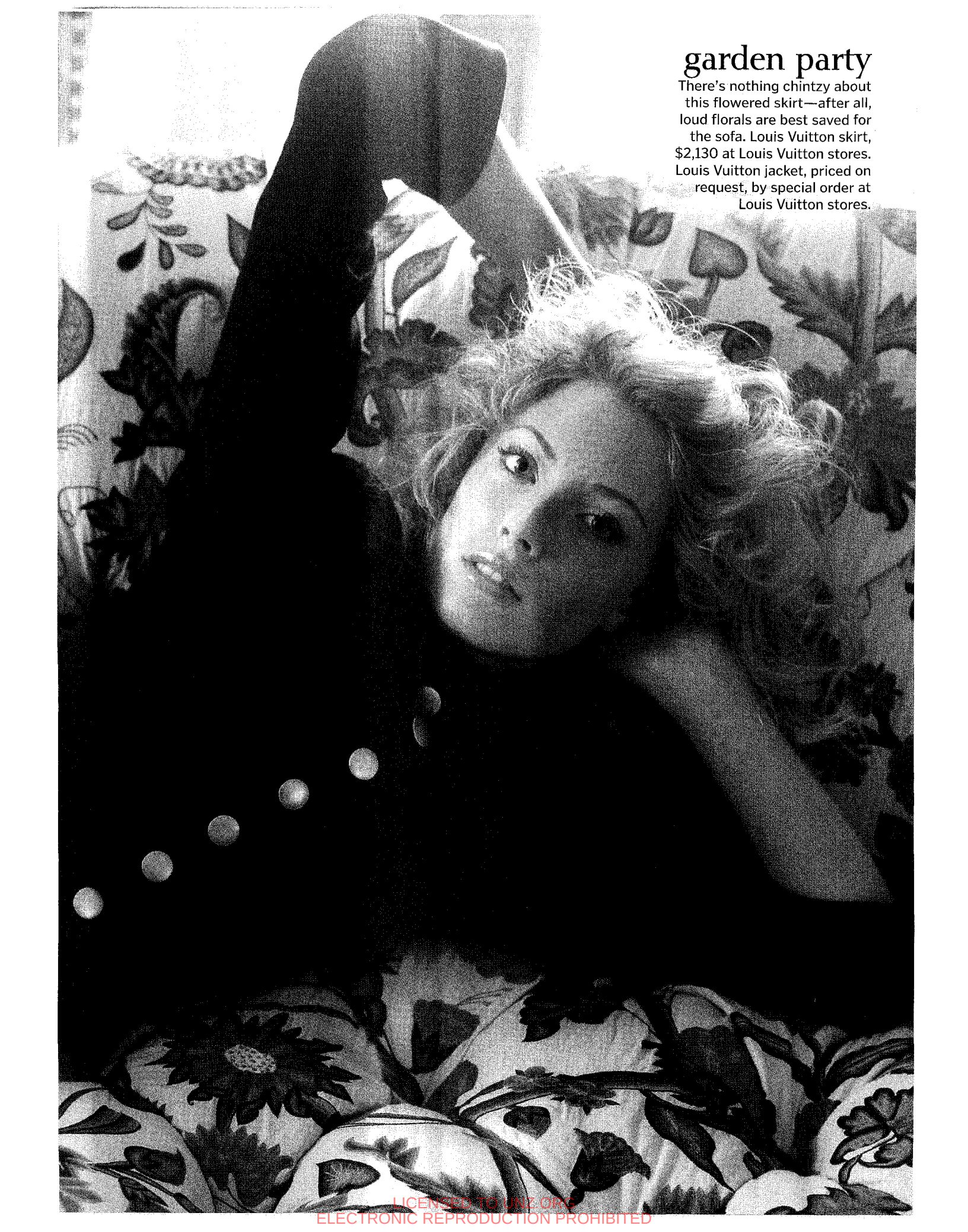


junior league

One lesson you learned at Miss Porter's? A cashmere sweater and tweed skirt never go out of style. Chanel sweater, \$800, and skirt, \$3,565 (with jacket), both at Chanel stores.







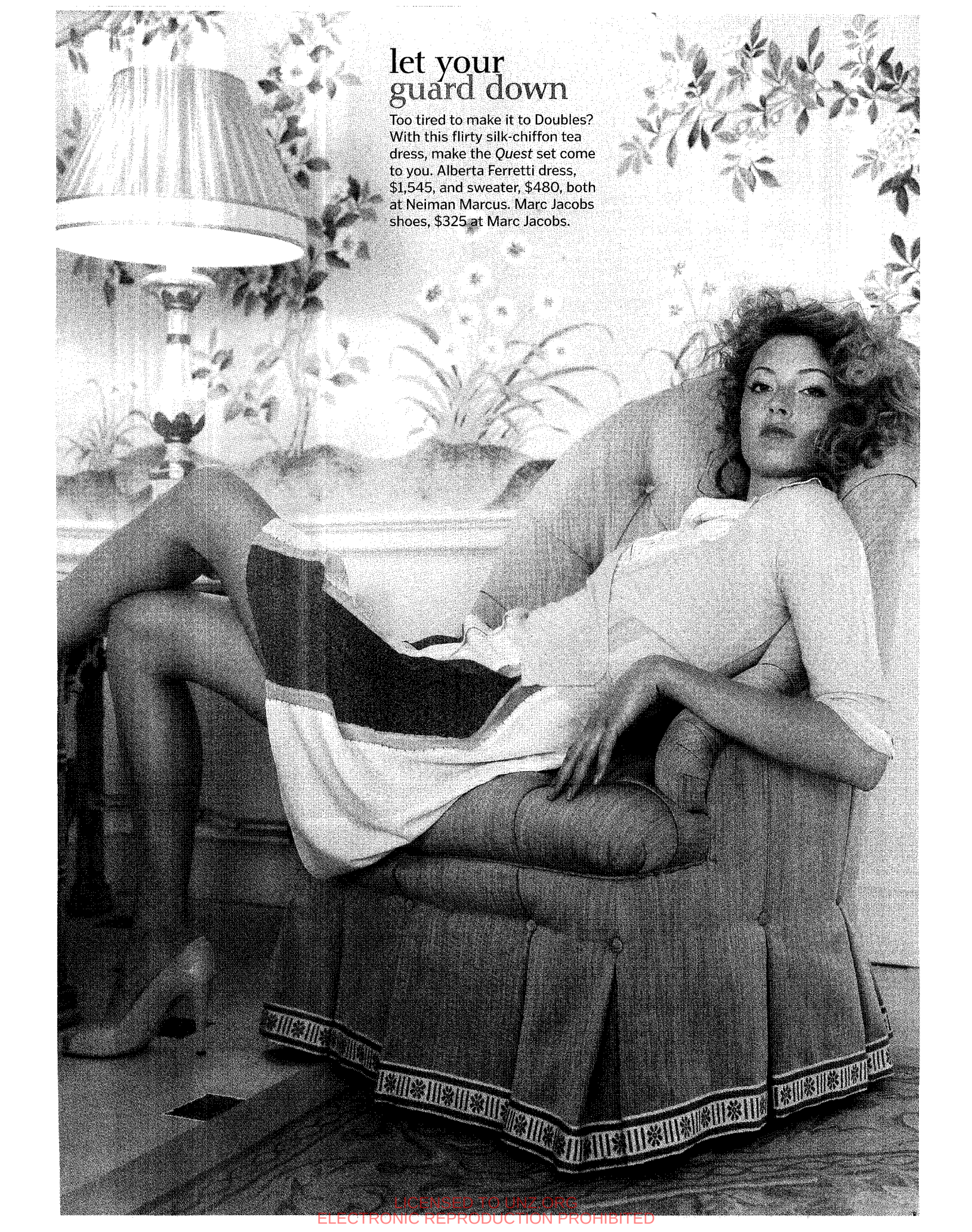
garden party

There's nothing chintzy about this flowered skirt—after all, loud florals are best saved for the sofa. Louis Vuitton skirt, \$2,130 at Louis Vuitton stores. Louis Vuitton jacket, priced on request, by special order at Louis Vuitton stores.



clan destiny

Order up a scotch-and-soda (gin-and-tonics are so *Preppy Handbook*) and drape yourself in a positively feminine pantsuit. Carolina Herrera jacket, \$1,350 at Carolina Herrera, Bergdorf Goodman, and Saks Fifth Avenue; pants by special order at Carolina Herrera. Jimmy Choo pumps, \$415 at Jimmy Choo.



let your guard down

Too tired to make it to Doubles?
With this flirty silk-chiffon tea
dress, make the *Quest* set come
to you. Alberta Ferretti dress,
\$1,545, and sweater, \$480, both
at Neiman Marcus. Marc Jacobs
shoes, \$325 at Marc Jacobs.



wild bunch

Whether it's a pantsuit with racy side lacing or a sleek spiked top and studded bag, biker style isn't just for Hell's Angels anymore. This page: Helmut Lang jacket, \$1,265, bra, \$425, and pants, \$1,590, all at Helmut Lang. Christian Louboutin mules, \$395, at Barneys New York and Jeffrey New York. Chanel pins, \$255 and \$295, at Chanel. Large pin also at Bloomingdale's. Facing page: Fendi top, \$650, and bag, \$910, at Fendi.

Photographed by Howard Chu

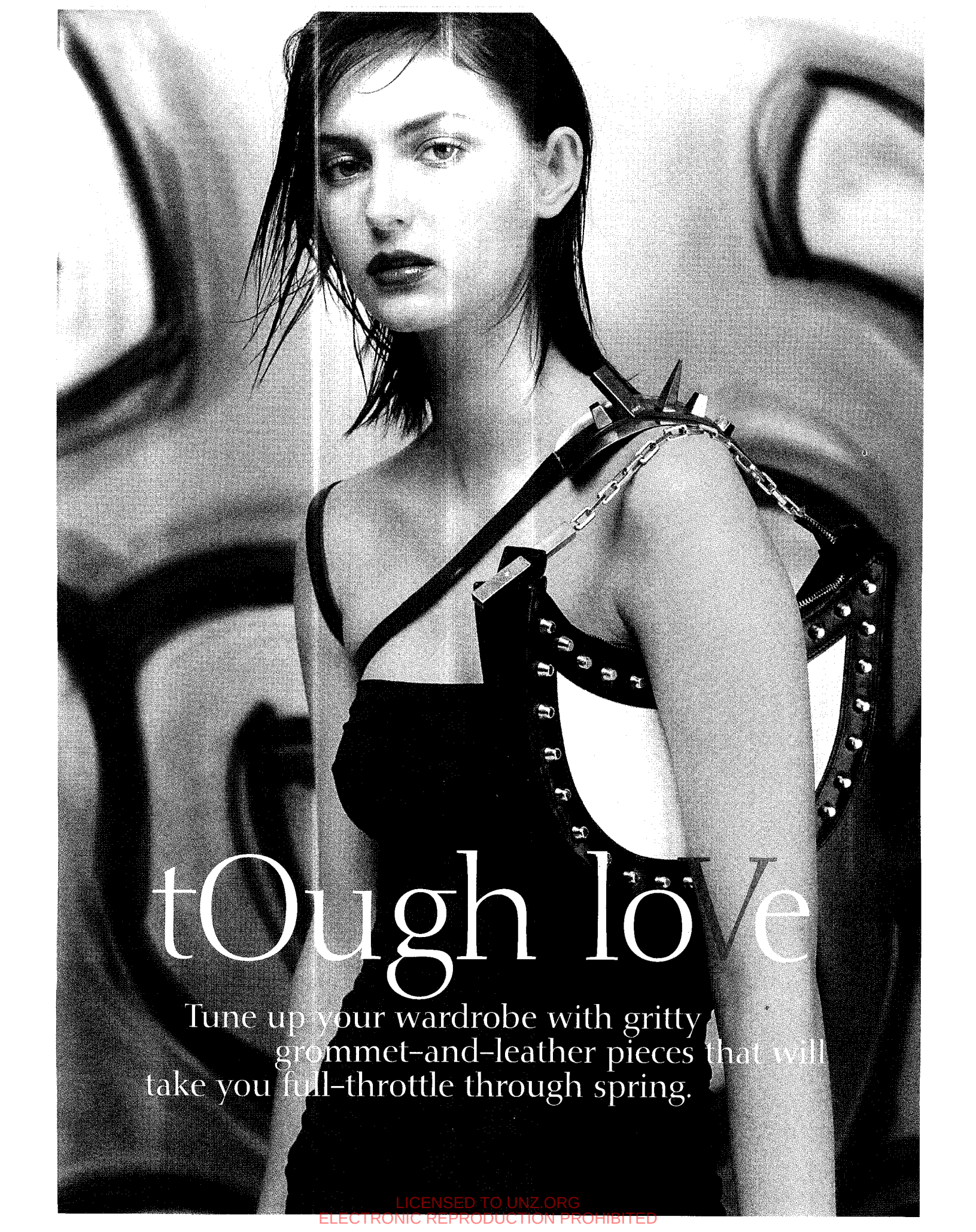
Fashion editor: Eugenie Hanmer

Hair: Kevin Woon at Jed Root

Makeup: Jim Breese at De Facto

Fashion assistant: Monica Schweiger

Photographed at Greenwich Electra Auto Repair; graffiti art by Kory Hellebust; motorcycle from Ducati Manhattan.



tOugh love

Tune up your wardrobe with gritty
grommet-and-leather pieces that will
take you full-throttle through spring.

graffiti me

Make your mark in a little black dress sprayed with zippers. Christian Dior dress, \$2,795, shoes, \$650, and choker, \$215, all at Christian Dior. Chanel leather sleeves, \$315; call 800-550-0005 to order. Gregg Wolf bracelet, \$750, at Gregg Wolf Bijoux Couture.



body work

What could be sharper—or sexier—than an intricately engineered leather corset top? Sophia Kokosalaki for Ruffo Research leather top, \$2,723, and pants, \$1,428, both at Barneys New York and Bergdorf Goodman. Chanel bracelet, \$1,020, at Chanel stores.

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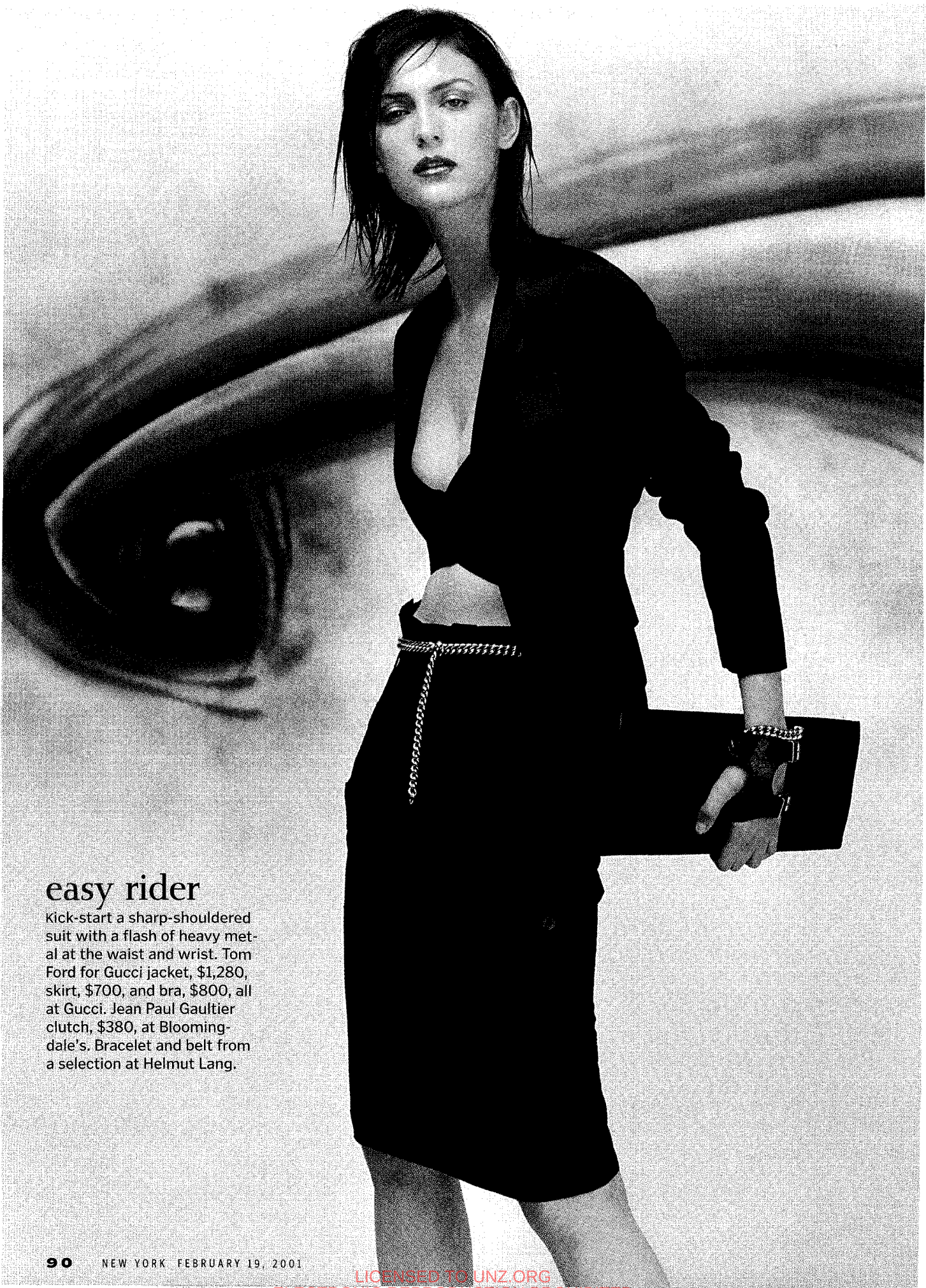
leader of the pack

It might be built for the back of a Harley, but this snap-fastened leather suit will also take you past the velvet rope. Luella jacket, \$790, and skirt, \$405, both at Barneys New York, Henri Bendel, and Kirna Zabête. Miu Miu belt, \$168, from a selection at Miu-Miu. Versace shoes, \$425, at Versace. Christian Dior tights, \$30, at Christian Dior.

bike to the basics

Don't take the gloves off: A basic black sheath—in body-hugging leather—shifts into high gear with a few hard-edged accessories. Jil Sander dress, \$2,170, at Barneys New York, Bergdorf Goodman, and Linda Dresner. Prada bag, \$720, and bracelet, \$106, both at Prada stores. LaCrasia gloves, \$100, at LaCrasia Gloves stores.





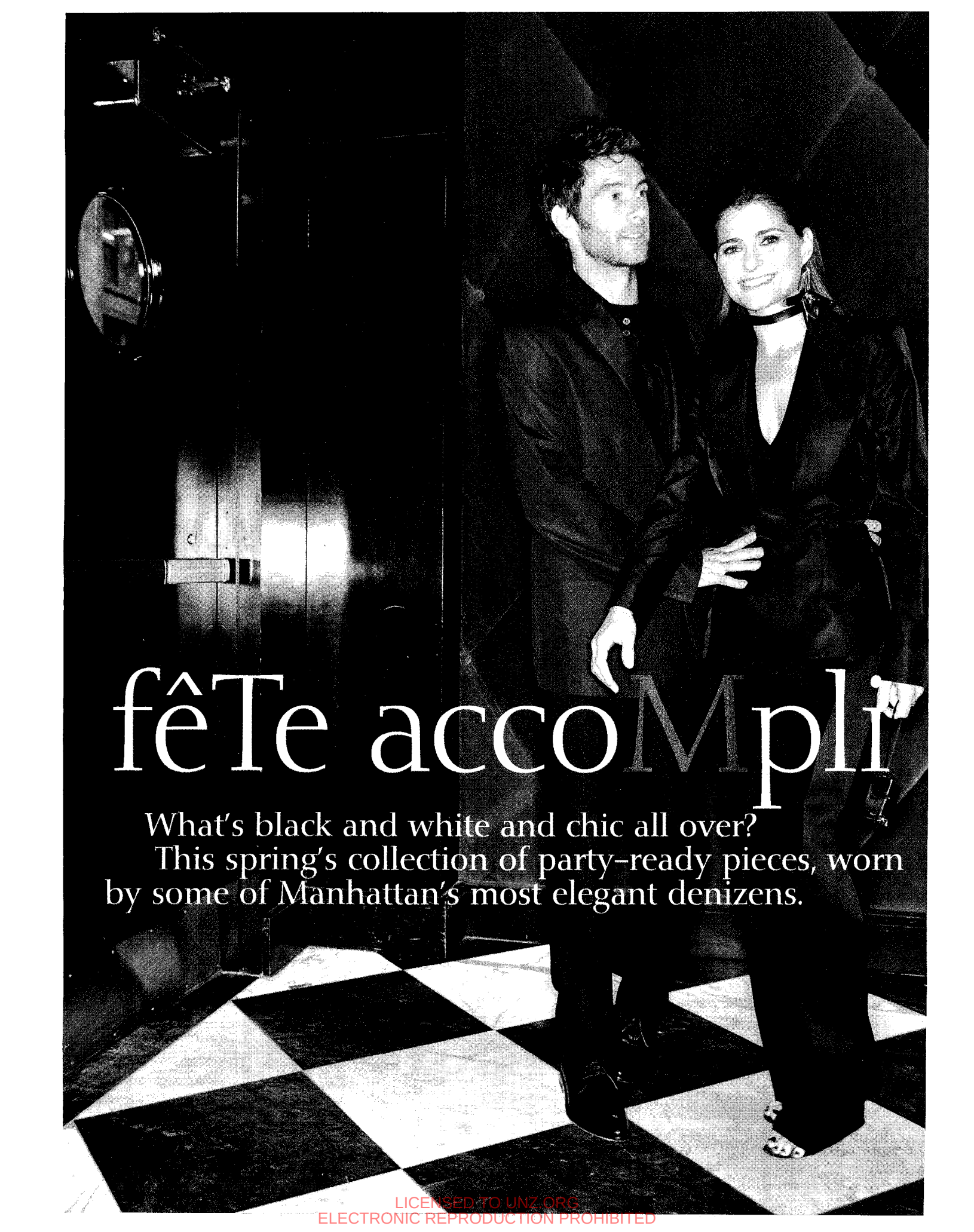
easy rider

Kick-start a sharp-shouldered suit with a flash of heavy metal at the waist and wrist. Tom Ford for Gucci jacket, \$1,280, skirt, \$700, and bra, \$800, all at Gucci. Jean Paul Gaultier clutch, \$380, at Bloomingdale's. Bracelet and belt from a selection at Helmut Lang.

all tied up

The body belt strapped over this leather dress brings a whole new meaning to the phrase *restraining order*. John Bartlett dress, \$2,080, at Bergdorf Goodman, Intermix, and Saks Fifth Avenue. Clements Ribeiro belt, by special order at Barneys New York and Kirna Zabête.





fête accompli

What's black and white and chic all over?
This spring's collection of party-ready pieces, worn
by some of Manhattan's most elegant denizens.

Actress (and East Villager) Rosario Dawson, who will star in two of spring's most anticipated movies, the action-packed *Josie and the Pussycats* and *Pluto Nash*, with Eddie Murphy. She wears Balenciaga "Le Dix" by Nicolas Ghesquière top, \$675 by special order at Linda Dresner; pants, \$510 at Bergdorf Goodman; belt, \$530 by special order at Kirna Zabête; and shoes, \$780 at Jeffrey New York. Opposite: Michelle Kessler Sanders, *Vogue's* accessories director, makes an entrance with her husband, architect Derek Sanders. She wears Tom Ford for Yves Saint Laurent Rive Gauche jacket, \$2,045, pants, \$850, shoes, \$495, and cigarette-case bag, \$495, all at Yves Saint Laurent Rive Gauche. Bag also at Bergdorf Goodman. He wears Helmut Lang jacket, \$920, pants, \$350, shirt, \$150, sleeveless T-shirt, \$140, and shoes, \$380, all at Helmut Lang.

Actress (and East Villager) Rosario Dawson, who will star in two of spring's most anticipated movies, the action-packed *Josie and the Pussycats* and *Pluto Nash*, with Eddie Murphy. She wears Balenciaga "Le Dix" by Nicolas Ghesquière top, \$675 by special order at Linda Dresner; pants, \$510 at Bergdorf Goodman; belt, \$530 by special order at Kirna Zabête; and shoes, \$780 at Jeffrey New York. Opposite: Michelle Kessler Sanders, *Vogue's* accessories director, makes an entrance with her husband, architect Derek Sanders. She wears Tom Ford for Yves Saint Laurent Rive Gauche jacket, \$2,045, pants, \$850, shoes, \$495, and cigarette-case bag, \$495, all at Yves Saint Laurent Rive Gauche. Bag also at Bergdorf Goodman. He wears Helmut Lang jacket, \$920, pants, \$350, shirt, \$150, sleeveless T-shirt, \$140, and shoes, \$380, all at Helmut Lang.

Fashion Editor: Eugenie Hamner
Hair: Yusuke for Artists by Timothy Priano
Makeup: Barbara Fazio for Artists by Timothy Priano
Fashion Assistant: Monica Schweiger

Photographed at Eugene, 27 West 24th Street

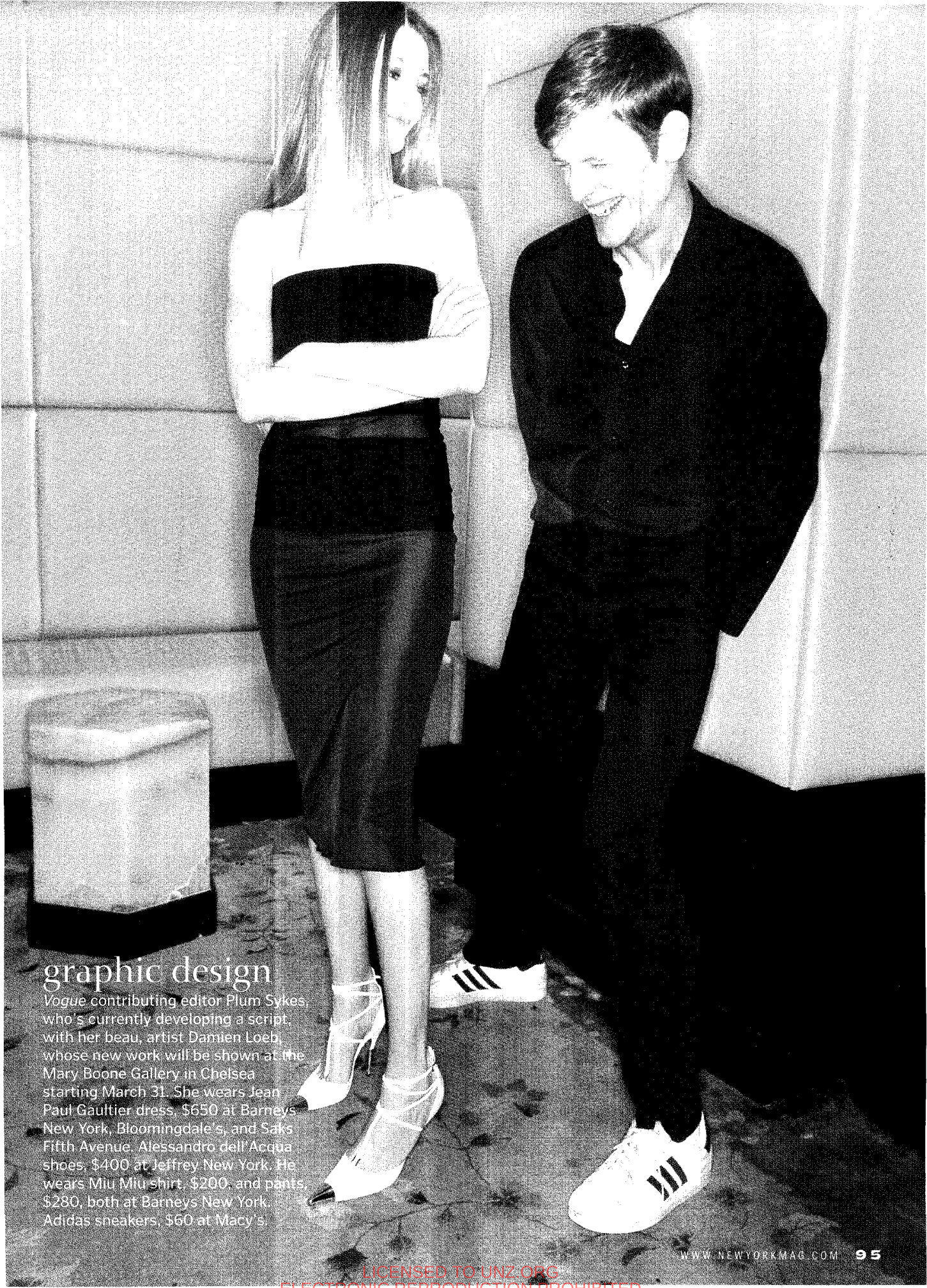
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A black and white photograph of Padma Lakshmi. She is wearing a white, short-sleeved, form-fitting dress with a high collar. A large white flower is tucked into her dark, wavy hair on the right side. She is looking towards the camera with a slight smile. The background is dark and out of focus.

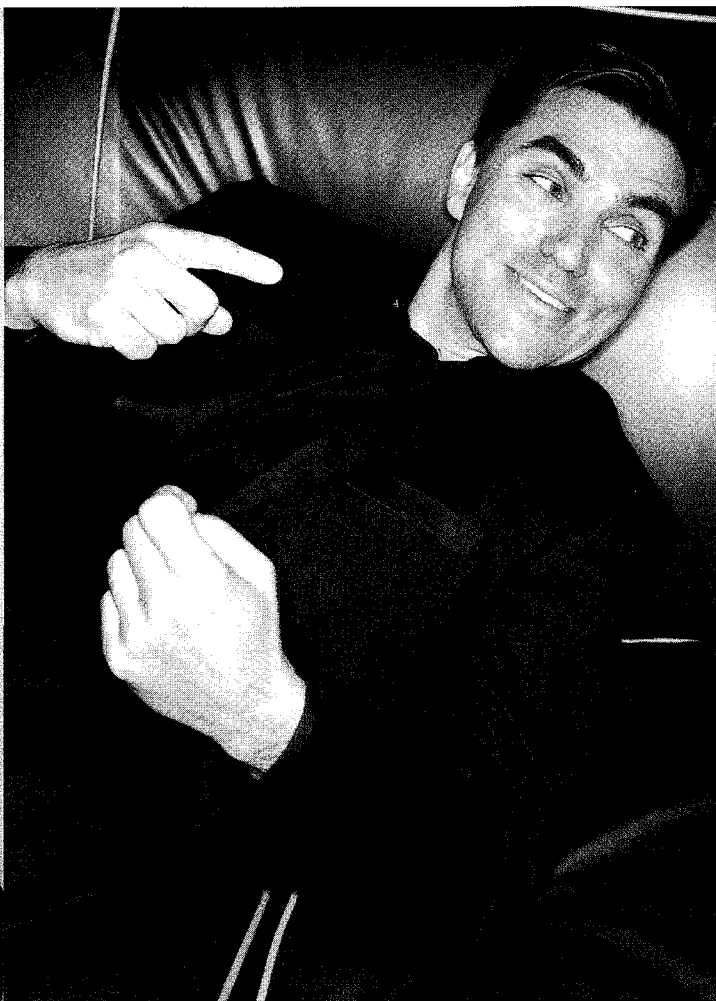
gilding the lily

Padma Lakshmi, documentary host, cookbook writer, and actress, is set to appear alongside Mariah Carey in the forthcoming film *All That Glitters*. She wears Versace dress, \$7,000 at Versace. He wears Polo Ralph Lauren tuxedo jacket, \$1,995, sold with pants at Polo Ralph Lauren, Bloomingdale's, and Macy's.



graphic design

Vogue contributing editor Plum Sykes, who's currently developing a script, with her beau, artist Damien Loeb, whose new work will be shown at the Mary Boone Gallery in Chelsea starting March 31. She wears Jean Paul Gaultier dress, \$650 at Barneys New York, Bloomingdale's, and Saks Fifth Avenue. Alessandro dell'Acqua shoes, \$400 at Jeffrey New York. He wears Miu Miu shirt, \$200, and pants, \$280, both at Barneys New York. Adidas sneakers, \$60 at Macy's.



it's all in the list

This page: Lisa Ling, co-host of ABC daytime's *The View*, wears Lawrence Steele coat, \$1,990, skirt, \$752, and turtleneck, \$581, all at Jeffrey New York and by special order at Henri Bendel. Opposite, clockwise from top left: Actress Dagmara Dominczyk, who will appear in *Rock Star* with Jennifer Aniston and Mark Wahlberg and the forthcoming *The Count of Monte Cristo* with Guy Pearce, wears Dolce & Gabbana suit, \$1,920, shirt, \$565, and brooch, \$160, all at Dolce & Gabbana. Suit also at Saks Fifth Avenue. Todd English, the star chef behind Olives at the W Hotel Union Square, wears Dolce & Gabbana tuxedo, \$1,410 at Dolce & Gabbana, and black cotton shirt, \$155 at Dolce & Gabbana. Novelist and *Vogue* contributing editor Marina Rust wears Emanuel Ungaro dress, \$3,720 at Emanuel Ungaro. Dominic West, starring in Broadway's new production of *Design for Living* (opening March 15), wears Dolce & Gabbana tuxedo, \$1,290 at Dolce & Gabbana, and white cotton shirt, \$155 at Dolce & Gabbana.





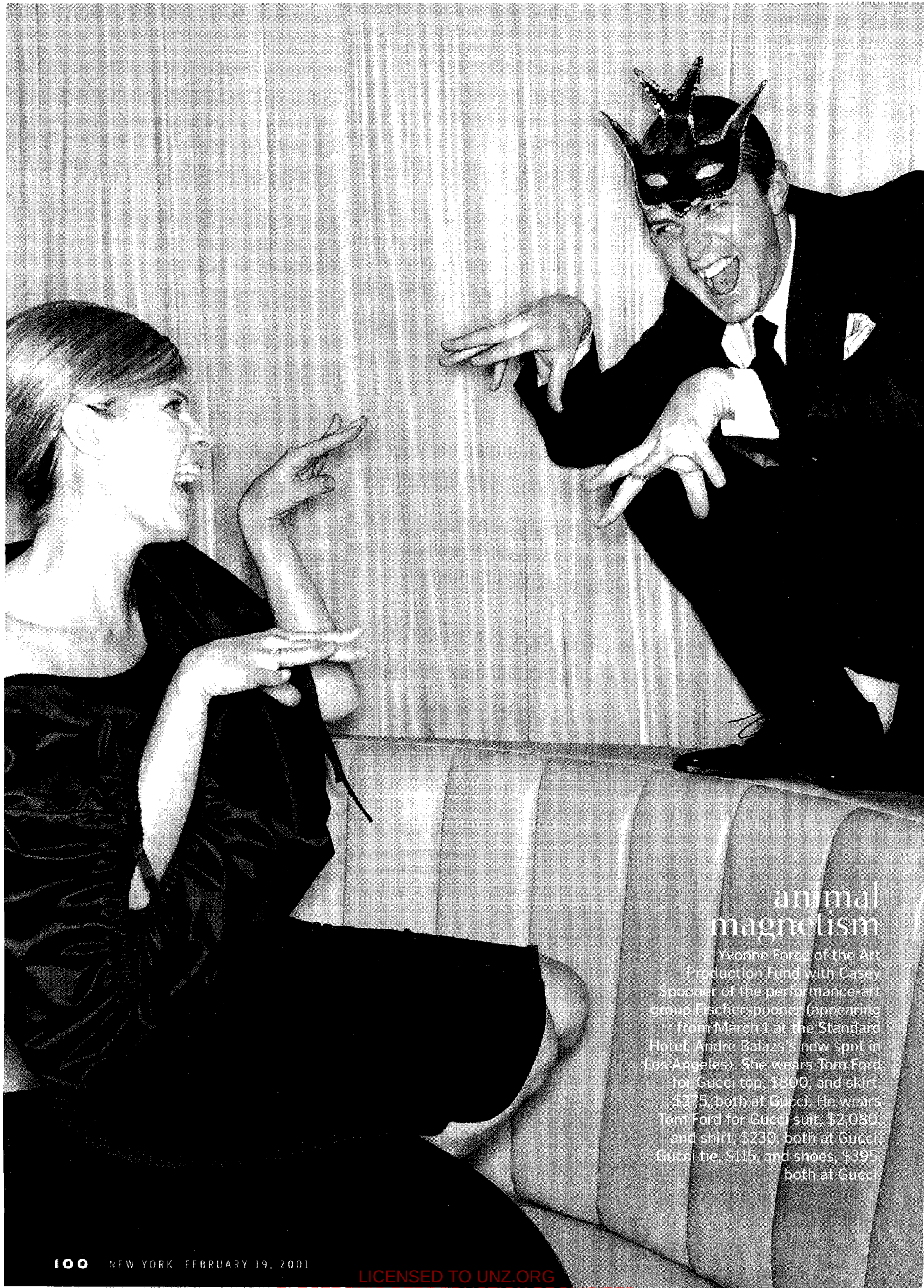
cutting ledge

Marisa Berenson, actress and style icon, will star in *Design for Living* on Broadway. Giorgio Armani jacket, \$15,450, and pants, \$1,625, both at Giorgio Armani. Giuseppe Zanotti Design shoes, \$290 at Chuckies stores.



wall caper

Audrey Marnay, model, shuggles up with her partner, Alex de Betak, fashion-show producer. On her: Prada sweater, \$640, and heels, \$340, both at Prada stores. Prada skirt, \$4,570 at Barneys New York. On him: Prada tuxedo jacket, \$2,570, pants, \$520, and shirt, \$350, all at Prada stores. Miu Miu shoes, \$370 at Otto Tootsi Plohound and Saks Fifth Avenue.

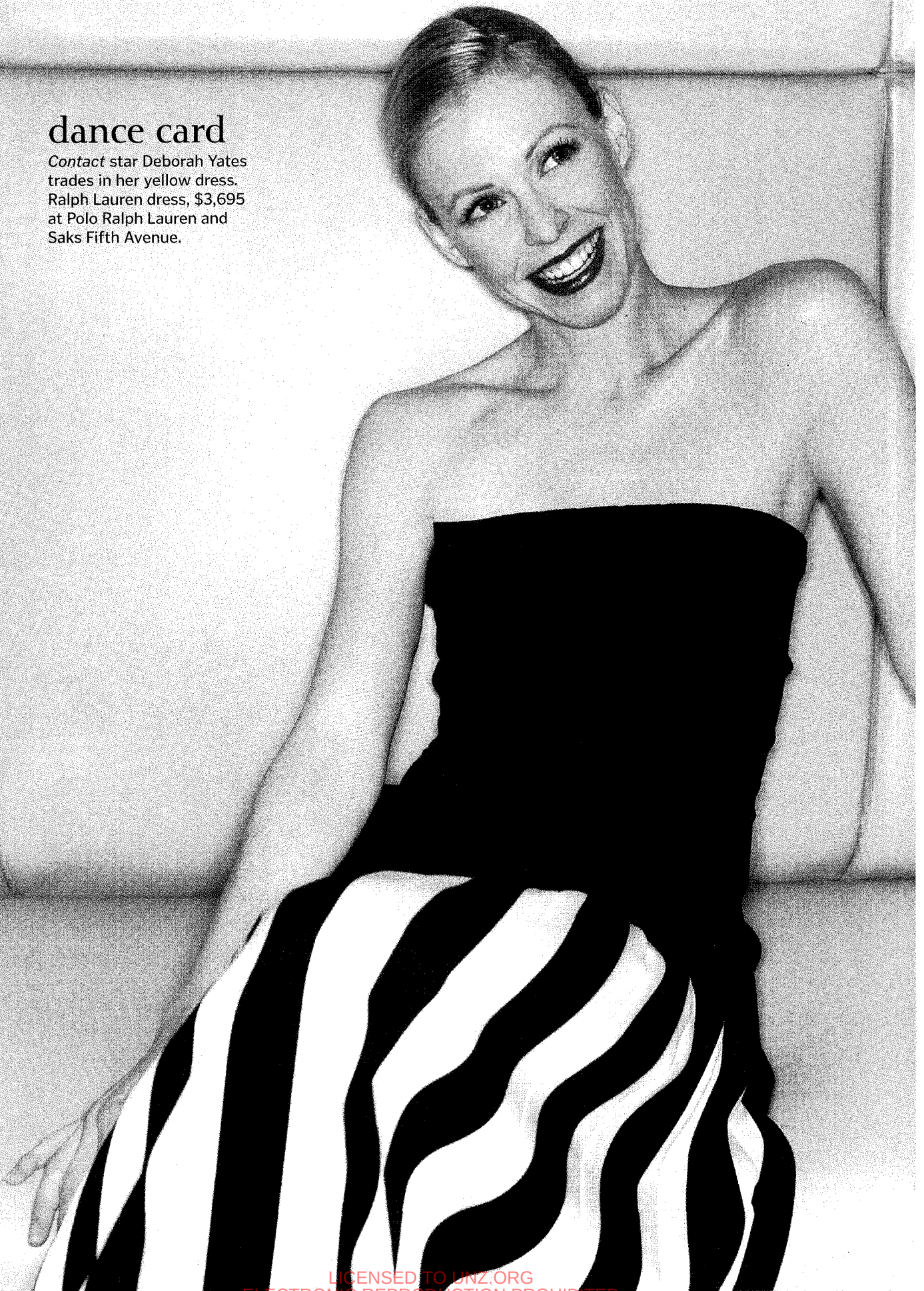


animal magnetism

Yvonne Force of the Art Production Fund with Casey Spooner of the performance-art group Fischerspooner (appearing from March 1 at the Standard Hotel, Andre Balazs's new spot in Los Angeles). She wears Tom Ford for Gucci top, \$800, and skirt, \$375, both at Gucci. He wears Tom Ford for Gucci suit, \$2,080, and shirt, \$230, both at Gucci. Gucci tie, \$115, and shoes, \$395, both at Gucci.

dance card

Contact star Deborah Yates trades in her yellow dress. Ralph Lauren dress, \$3,695 at Polo Ralph Lauren and Saks Fifth Avenue.



good sport

These body-baring shorts and skirts could be lifesavers for a buttoned-up wardrobe. BOSS Hugo Boss jumpsuit, \$2,520 at Hugo Boss. Gucci shoes, \$575 at Gucci. Photographed at the Peninsula Spa.

Opposite: Narciso Rodriguez shirt, \$1,890 at Bagutta and Bergdorf Goodman. Bally miniskirt, \$650, and belt, both from a selection at Bally. Calvin Klein sandals, \$280 at Calvin Klein. Photographed at the Sports Club/LA.

Photographed by Chris Militscher

Fashion editor: Eugenie Hanmer

Hair: Ashley Javier

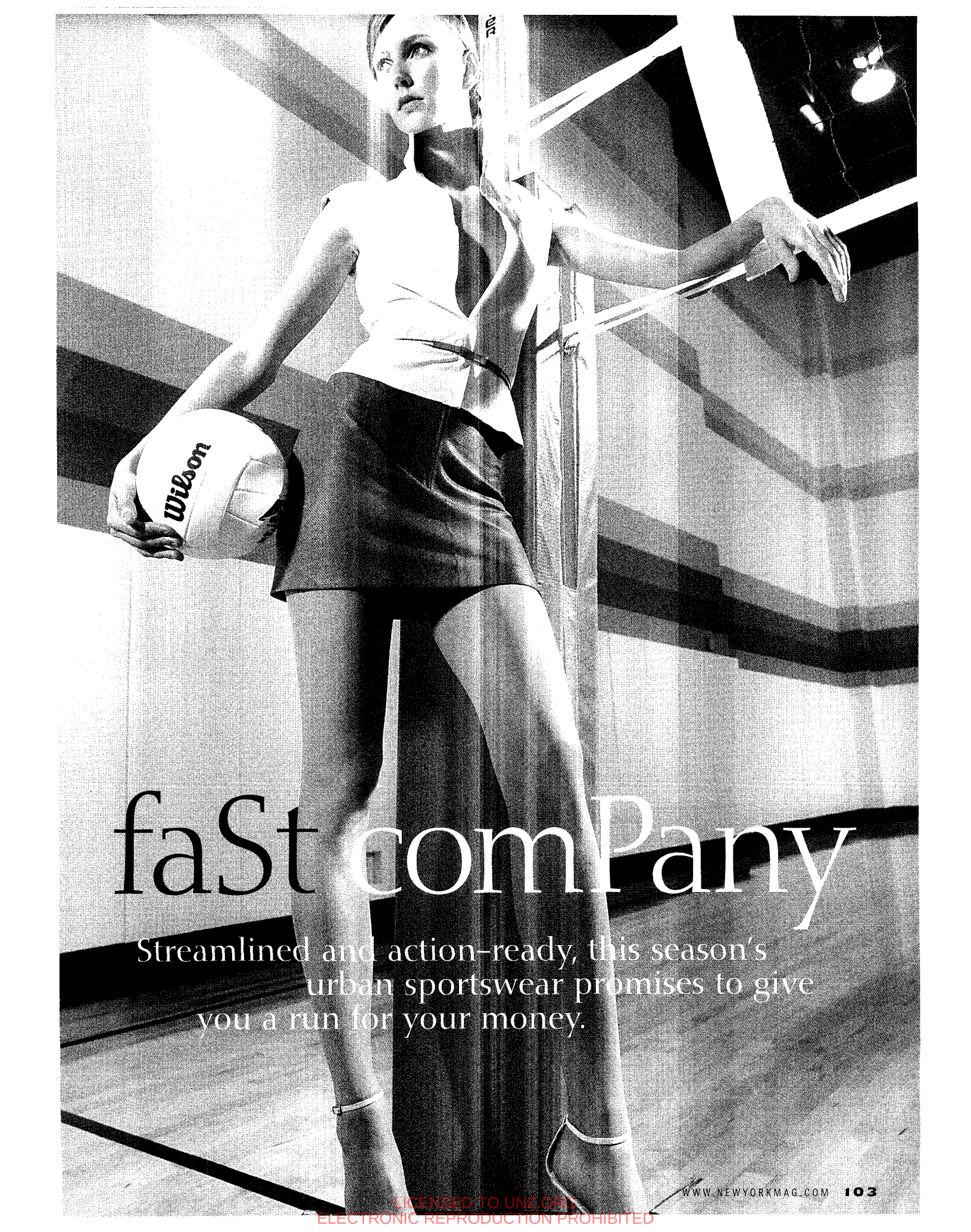
Makeup: Steve Marino

Fashion assistant: Jane Herman

Photographed at Crosstown Tennis At Fifth, the Peninsula Spa, 700 Fifth Avenue; the Sports Club/LA, 330 East 61st Street.

DIVING

DIVING



faSt comPany

Streamlined and action-ready, this season's urban sportswear promises to give you a run for your money.

spin cycle

Why settle for separates? The latest revolution in sportswear is the jumpsuit. Sportmax jumpsuit, \$355 at Max Mara. Gucci shoes, \$575 at Gucci. Bulgari watch, \$8,450 at Bulgari stores and Tourneau stores. Photographed at the Sports Club/LA.



give it a whirl

The windbreaker will take you from the gym to the yacht; the daring stiletto-heeled boots could take you much further. Chanel windbreaker, \$755, and shorts, \$210, both at Chanel stores. Windbreaker also at Bergdorf Goodman. Burberry boots, \$565 at Burberry. Photographed at the Peninsula Spa.

court ruling

It's bound to be love: This suede zipper-front dress is as soft and easy as your favorite sweats.

Calvin Klein dress, \$2,310 at Calvin Klein, Bergdorf Goodman, and Saks Fifth Avenue. Helmut Lang sandals, \$370 at Helmut Lang. Miu Miu belt, \$78 at Miu Miu. Photographed at Crosstown Tennis.





in the red

Leave the gym bag at home! With this sleek carryall—and color-drenched jacket—you can tote your goods without breaking a sweat. Louis Vuitton jacket, \$985, and skirt, \$440, at Louis Vuitton stores. Tod's bag, \$1,100 at Tod's and Neiman Marcus. Photographed at the Sports Club/LA.



net gains

Leather may be strictly post-match, but tennis whites never looked so sexy—especially when offset by a stripe-strapped bag. Donna Karan New York dress, \$3,800 at Saks Fifth Avenue. Bally bag, \$470 at Bally. Photographed at Crosstown Tennis.

make a racquet

The winner? Summer's essential cap-sleeved T-shirt and shorts score highest when cut from soft, supple suede and cinched with a pair of oversize belts. Loewe top, \$1,320, and shorts, \$1,215, both by special order at Loewe (212-931-2000). Miu Miu belts, \$78 each at Miu Miu. Photographed at the Sports Club/LA.

hampton classic

T-shirt dressing has gone the way of the dot-com millionaire; investing in some blue-chip weekend wear will let you go casual and still keep an individual edge.

the great escape

Though you're heading for the hills—or at the least the Hamptons—it still pays to pack a few urban essentials: a cool camouflage trench coat or a corduroy jeans jacket. She wears Marc by Marc Jacobs trench, \$458 at Barneys New York and Bloomingdale's. BCBG Max Azria pants, \$156 at BCBG Max Azria, Bloomingdale's, Lord & Taylor, and Macy's. TSE shell, \$335 at TSE and Saks Fifth Avenue. Miu Miu tote, \$300 at Miu Miu. Sigerson Morrison shoes, \$304 at Sigerson Morrison. He wears Polo Jeans Company jacket, \$88 at Bloomingdale's, Lord & Taylor, and Macy's. TSE shirt, \$195 at TSE. Marc Jacobs pants, \$320 at Marc Jacobs. Tod's loafers, \$295 at Tod's and Saks Fifth Avenue. Coach tote, \$498 at Bloomingdale's, Lord & Taylor, and Macy's.

Photographed by Michael James O'Brien

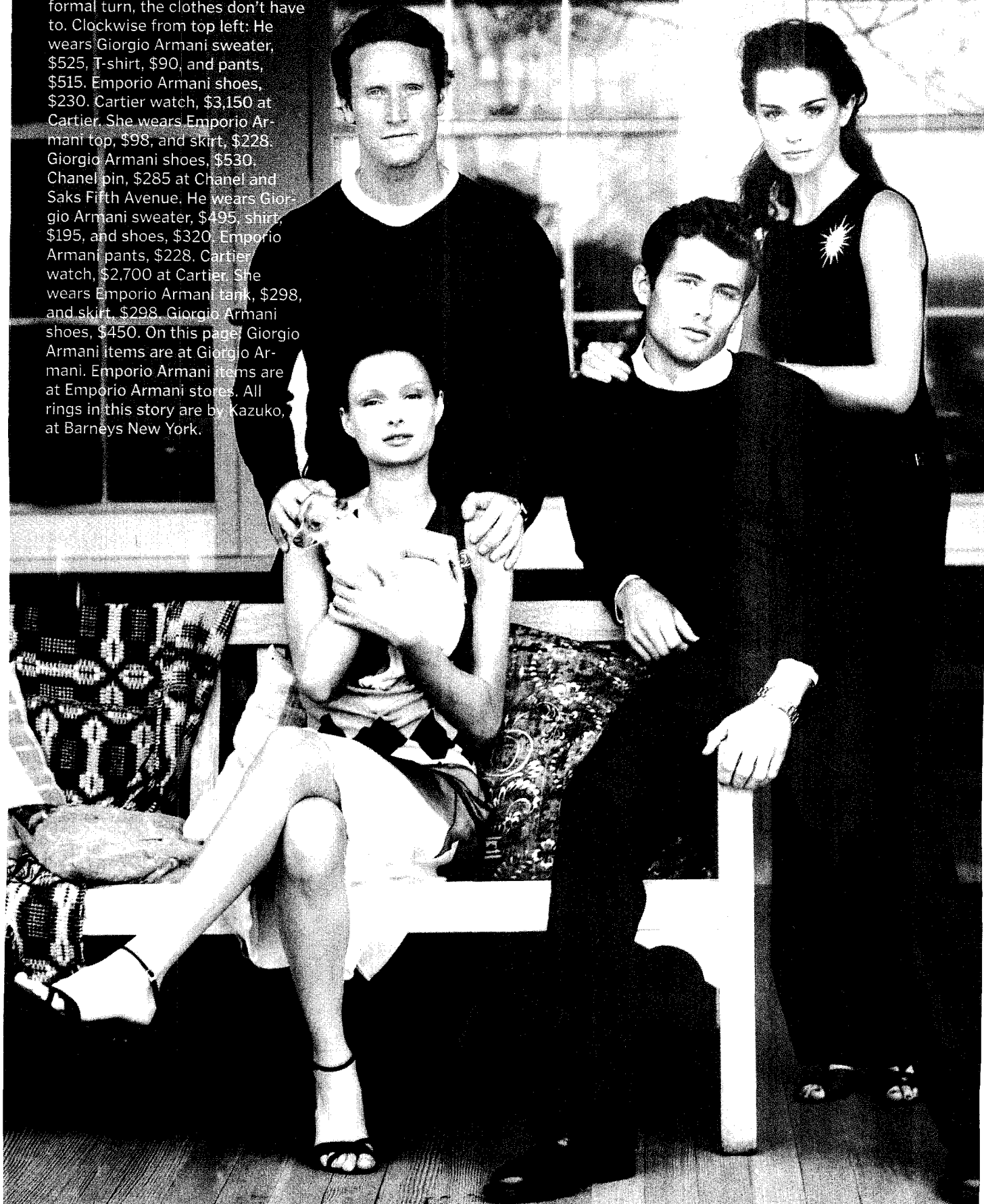
Fashion Editor: Wendy Goodman

Hair and makeup: Eduardo Bruge for L'Atelier NYC

Fashion Assistant: Monica Schweiger

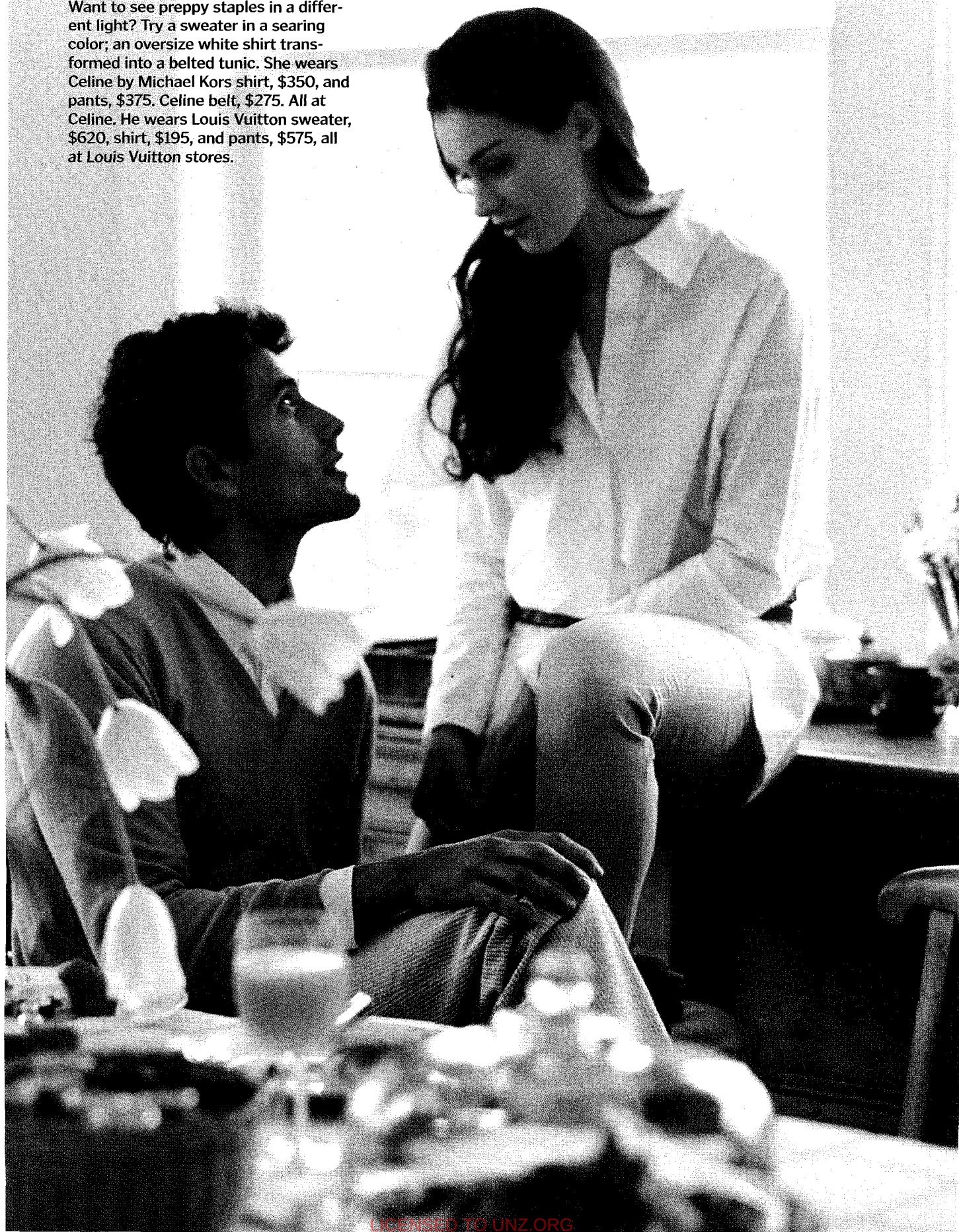
the weekenders

Even if the gathering has taken a formal turn, the clothes don't have to. Clockwise from top left: He wears Giorgio Armani sweater, \$525, T-shirt, \$90, and pants, \$515. Emporio Armani shoes, \$230. Cartier watch, \$3,150 at Cartier. She wears Emporio Armani top, \$98, and skirt, \$228. Giorgio Armani shoes, \$530. Chanel pin, \$285 at Chanel and Saks Fifth Avenue. He wears Giorgio Armani sweater, \$495, shirt, \$195, and shoes, \$320. Emporio Armani pants, \$228. Cartier watch, \$2,700 at Cartier. She wears Emporio Armani tank, \$298, and skirt, \$298. Giorgio Armani shoes, \$450. On this page, Giorgio Armani items are at Giorgio Armani. Emporio Armani items are at Emporio Armani stores. All rings in this story are by Kazuko, at Barneys New York.



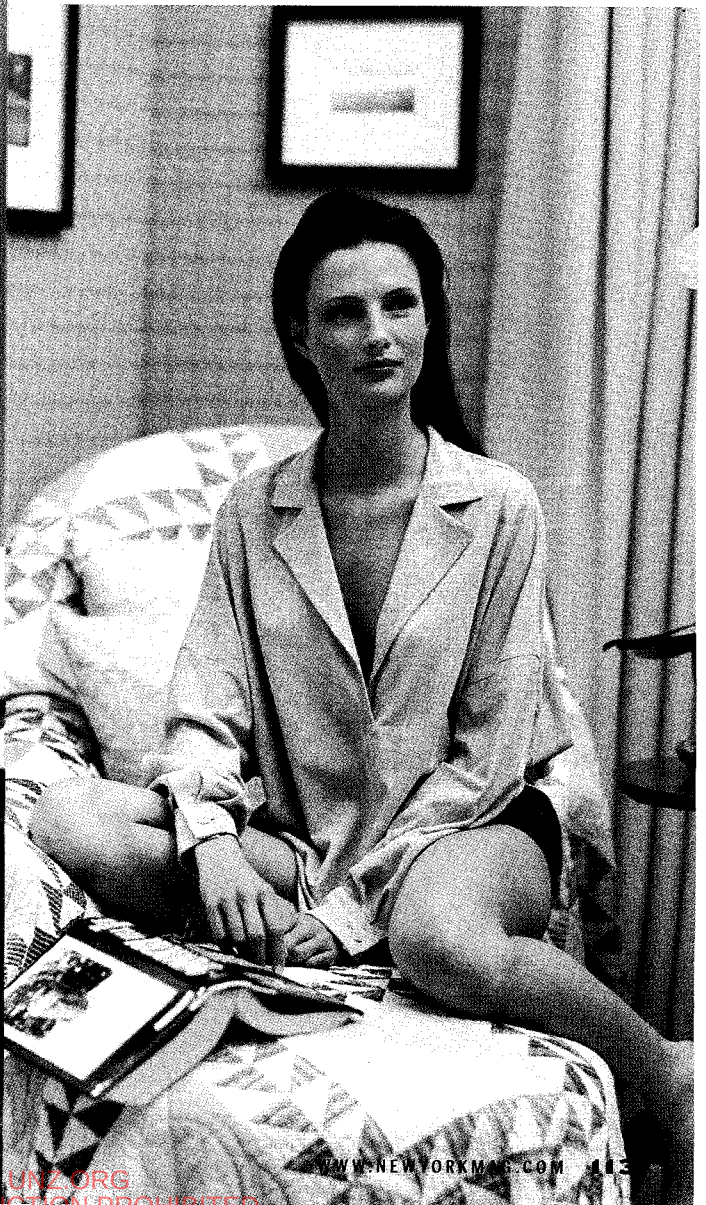
summer stock

Want to see preppy staples in a different light? Try a sweater in a searing color; an oversize white shirt transformed into a belted tunic. She wears Celine by Michael Kors shirt, \$350, and pants, \$375. Celine belt, \$275. All at Celine. He wears Louis Vuitton sweater, \$620, shirt, \$195, and pants, \$575, all at Louis Vuitton stores.



island dressing

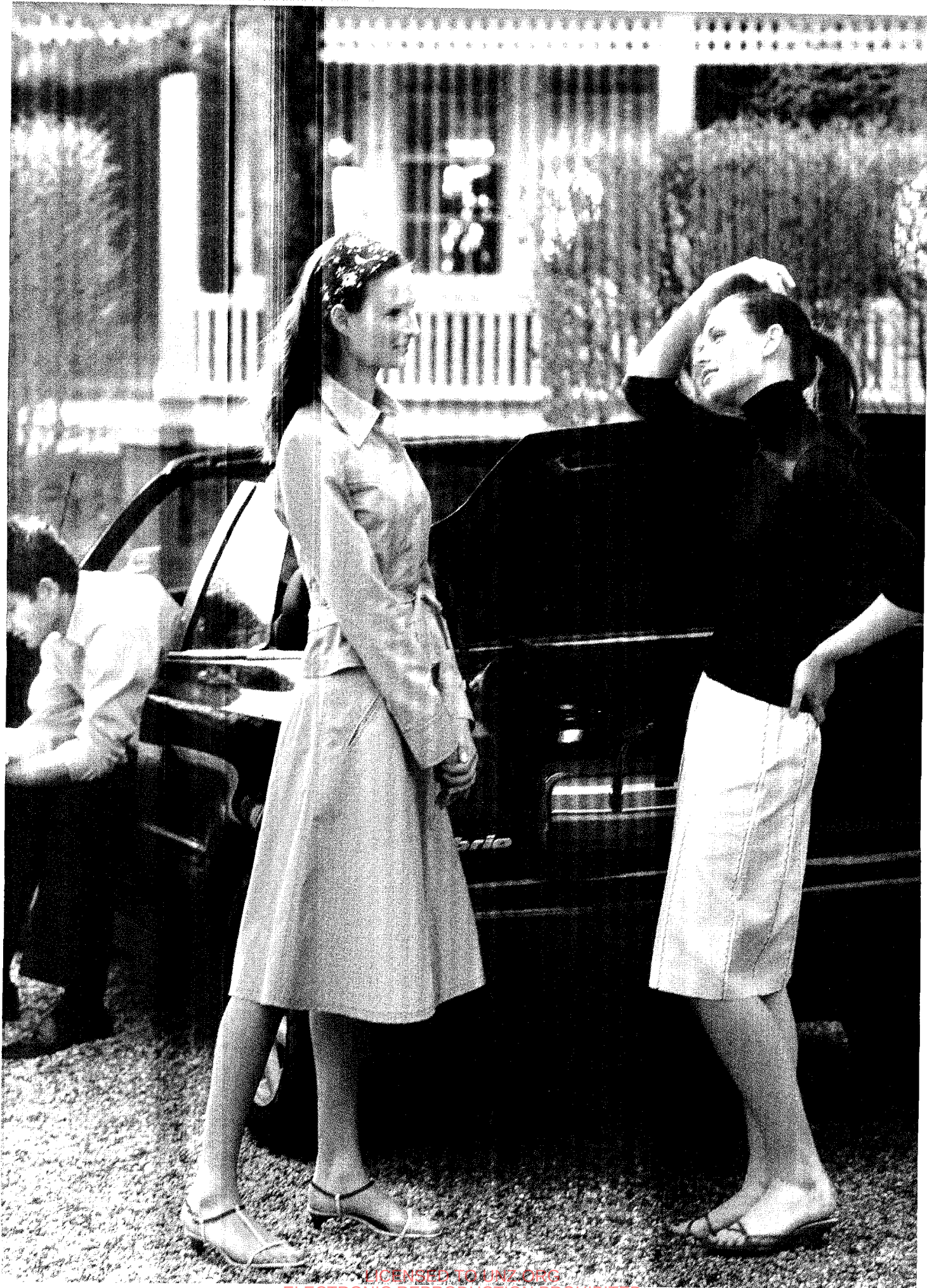
These upscale versions of comfort dressing will take you from Manhattan to Montauk. Clockwise from top left: 1. She wears Ralph Lauren sweater, \$850, skirt, \$895, shoes, \$375, and scarf, \$58, all at Polo Ralph Lauren, Bergdorf Goodman, Bloomingdale's, and Saks Fifth Avenue. Tod's shoulder bag, \$790 at Tod's and Bergdorf Goodman. Donna Karan New York tote, \$1,250 at Donna Karan New York and Bloomingdale's. He wears BOSS Hugo Boss sweater, \$395, and pants, \$185. To order, call 800-HUGO BOSS. Jimmy Choo loafers, \$370 at Jimmy Choo. 2. Salvatore Ferragamo tunic, \$915, and shorts, \$185, both at Salvatore Ferragamo. 3. She wears Michael Kors tank, \$495, and pants, \$450, both at Michael Kors. Tank also at Barneys New York and Bergdorf Goodman. He wears Jil Sander shirt, \$510, and jeans, \$390, both at Bergdorf Goodman.



porch swing

Simple separates—a skirt with a bit of volume, a slim camp shirt or jacket—will take you where you want to go. This page: Max Mara bodysuit, \$325, skirt, \$375, and belt, \$155, all at Max Mara. Donna Karan New York shoes, \$315 at Donna Karan New York. Opposite, at far right: Philosophy di Alberta Ferretti jacket, \$455, and skirt, \$200, both at Philosophy di Alberta Ferretti. Emporio Armani sandals, \$198 at Emporio Armani stores. Kate Spade tote, \$445 at Kate Spade. Center: Alberta Ferretti top, \$300, and skirt, \$425, both at Barneys New York. Lambertson Truex sandals, \$475 at Kirna Zabête. He wears Ralph Lauren Purple Label shirt, \$195, and pants, \$265, both at Polo Ralph Lauren. Louis Vuitton loafers, \$435 at Louis Vuitton stores.

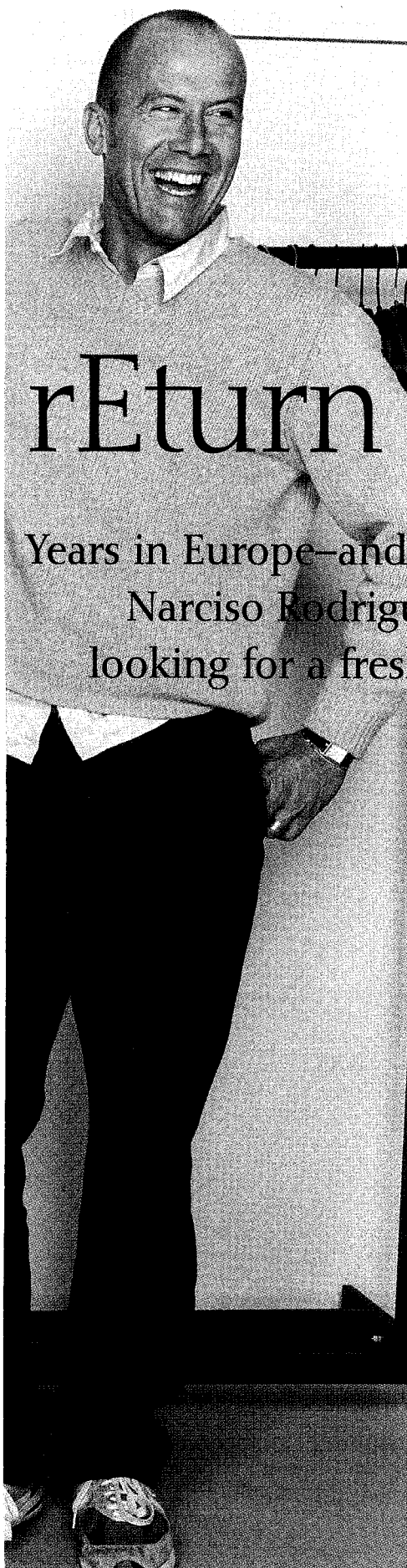




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All in the family: Nardis Rodriguez with his team of supporters. From left: jeweler Tom Binns; Rodriguez; Carole Radziwill; Paul Rowland, owner of Women Model Management; and publicist Pierre Rougier.



rEturn OF the naTive

Years in Europe—and personal loss—left designer

Narciso Rodriguez drained. Now he's back in New York looking for a fresh start. By Jennifer Jackson Alfano

The back seams make her butt look too exaggerated; you know, it's very *Mrs. Wiggins*," says Narciso Rodriguez, as he scrutinizes the backside of an otherwise sleek gray sweatshirt dress worn by an Amazonian Swedish model named Caroline. It's January, a month before his fall 2001 show, and Rodriguez is busy fitting the clothes on the girls who he hopes will give them power and sexiness on the runway. "It's crunch time. But it's the fantastic crunch," Rodriguez says with a grin as he asks Caroline to take a walk (a pseudo-runway strut) to see if the newly adjusted seams work. He is exhilarated and expansive, working through his second fitting of the day

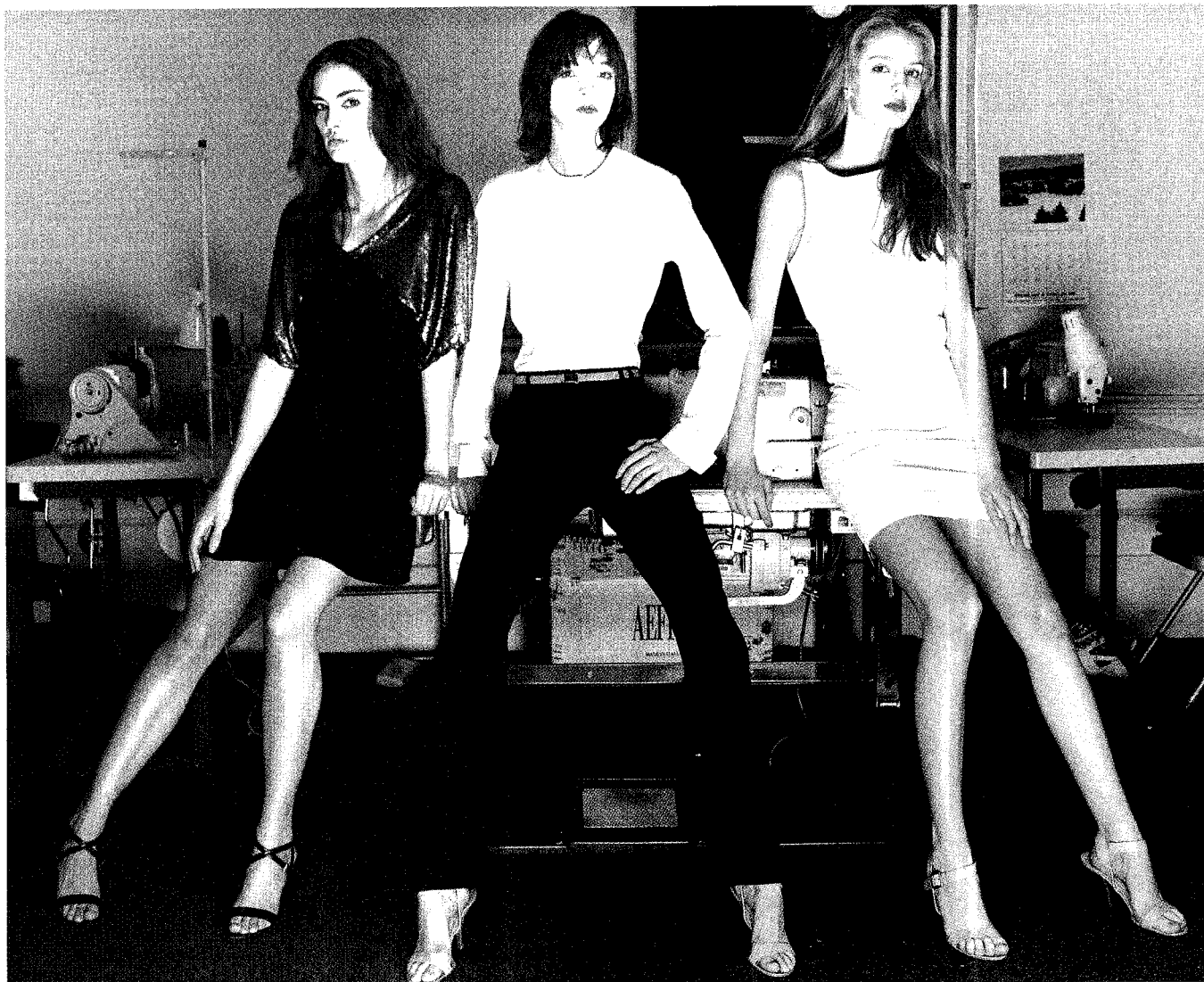
Photographed by Alex Cayley

Fashion editor: Siobhan Zetumer

Hair: Dennis Devoy at the Wall Group

Makeup: Debbie Stone at Atlantis for MAC

Fashion assistant: Joseph Williamson



Sewing circle: Narciso Rodriguez's spring 2001 collection is sketched out in a simple yet strong palette of black and white. From left, Narciso Rodriguez sequined cotton dress, \$1,695, and shoes, \$470; shirt, \$710, pants, \$650, belt, \$115, and shoes \$475; and leather dress, \$2,710, and shoes, \$475. All from a selection at Barneys New York and Bergdorf Goodman.

in his book-and-photograph-littered Bond Street atelier and wearing a Cheshire-cat grin, in part because—as he later confesses—he is in love with a man he met on vacation in Brazil. But Rodriguez is also intoxicated with finally being home. After showing and working on his collection in Milan for the past few years, Rodriguez—a Newark native who virtually grew up in the city—has moved his operations back to New York, and he couldn't be happier.

The move, however, was far from simple. The Narciso Rodriguez line, launched in 1997, was based in Italy because Rodriguez's backer, the Italian fashion giant Aeffe S.p.A., which also produces Alberta Ferretti, Moschino, and Jean Paul Gaultier, is in Milan. Though Narciso had offers from various backers when he wanted to start his own line, he chose Aeffe because the company had the financial and production capabilities Rodriguez felt he needed to really compete. "Most young designers go out of business

because of production problems," says Rodriguez. "Aeffe's reputation as one of the best producers in Italy eliminated those concerns for me." At the same time, he signed on to design for the Spanish luxury leather house Loewe, which LVMH had decided to give the kind of face-lift that had worked so well for Givenchy and Dior. In one season, he went from being Narciso Who? to becoming one of the fashion world's most hyped new stars. But after almost three years of grueling work and an exhaustive schedule that had him racing from Milan to Madrid to New York, Rodriguez decided he needed to be more in control—to work in an atelier, not a factory, to have the freedom to stay in one city—and that meant bringing his business home.

"Let me just say that Massimo Ferretti"—president of Aeffe—"has been the most generous and supportive of my move. Other people told me it would never happen," he says, with thinly veiled triumph as he ignites a Marlboro Light

at a desk cluttered with photos and Diet Coke cans.

Rodriguez has also decided to end his lucrative Loewe contract after this year. Although LVMH chief Bernard Arnault has hinted that he would like to keep Rodriguez as part of the LVMH family (for a while, rumor had it that Rodriguez was up for Alexander McQueen's role at Givenchy, though it now seems Olivier Theyskens will get that laurel), Rodriguez says he isn't sure staying aligned with the powerful Parisian fashion conglomerate is right for him. This despite the fact that alienating Bernard Arnault can have consequences: When Alexander McQueen recently sold 51 percent of his company to LVMH's rival, Gucci Group, his final couture show for Givenchy was unexpectedly canceled. LVMH declared that the glitch was due to production problems, but fashion tongues were wagging that it was McQueen's punishment for going over to the other side. Asked if he will miss the



Men's English Super 130's wool and cashmere suit. Grey with lavender bead stripe.
Tailored in Canada. Lavender pinpoint cotton dress shirt. Woven Italian silk dot tie.
Women's Italian Super 120's wool suit. Black and white hairline stripe. Made in Canada.

Softly spoken.



Paul Stuart

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perks of being bankrolled by the luxury house, Rodriguez answers with a laugh, "Oh, you mean the jet lag?"

Perhaps the best reason for Rodriguez to come home is that his work makes the most sense here. It's where he sharpened his clean, easy American design, first under the tutelage of Donna Karan at Anne Klein from 1983 to 1989, and then at Calvin Klein for four years. "Narciso and I share the same sensibility," says Karan, who still calls him frequently to catch up. "We have a real understanding of both the feminine and the masculine. And he is an expert at tailoring."

New York has a deeper personal resonance as well, one that inspired Rodriguez's fall 2001 collection. "This collection has a lot of Carolyn in it," he says quietly, referring to the late Carolyn Besette Kennedy, a close friend. "There are a lot of memories I have of her—of her in her gray sweatshirt, and others." The two met when they were both working at Calvin Klein, and she also helped launch his career: In 1996, during his brief stint designing at Cerruti, she asked him to create her wedding dress. "I never thought of the ramifications it would have," Rodriguez explains. "I was getting ready to show in Paris a few weeks after

like to put it on a girl or a form, to pin it, turn it upside down, dream about it. For the past three years I was working in a factory in Italy. Working in a factory becomes very commercial. There's no joy in it," he says. "Finally, I said to myself, 'What's wrong here? My business has grown, but where is the work I'm most proud of?' With this last collection, I felt that my work had suffered tremendously."

And it was true: While his spring 2001 collection was as sleek as always, it lacked spirit. Now, with a year and a half of distance from the tragedy, a more relaxed schedule, and the newfound freedom to wake up in his apartment on Second Avenue and Tenth Street, get a cup of coffee, watch the sunrise—a favorite ritual—and walk to his office, he's feeling optimistic. Rodriguez is planning a move into fancier, designer-worthy digs in Chelsea: a rooftop apartment that interior designer Joe D'Urso has been working on for more than a year.

His buoyant mood is evident as Rodriguez smiles and watches Caroline the model finish her last couple of looks: a white plunge-neck Hanes-like T-shirt with ruching at the shoulder seams, worn with a pale-yellow tweed wrap miniskirt (Rodriguez doesn't like short

a nice dinner somewhere," the prospect that he will get to leave the atelier at all is looking fairly slim. He does perk up when he spots a young woman at the bar wearing a vintage trench coat. "I'm really into anything highly Americana right now," he whispers, the grin coming back.

Narciso Rodriguez, the business, is small. Crowded in the back half of a sunny floor-through space are two people in design (the scissor-wielding Brenda, "who rules here," and Simon, Rodriguez's second set of scrutinizing eyes), two who work in the office, and three in the atelier, who help realize his creations. That tension levels should reach critical proportions when so few people are responsible for such a major show is perfectly understandable. The show, scheduled for Tuesday, February 13, will be held in a new space, photographer Michael Thompson's photo studio on Tenth Avenue and 18th Street. "My fall collection will not be the most extravagant show with a million garments—I don't have the means," Rodriguez admits. At roughly 45 runway looks, his collection is almost minuscule for a designer of his stature; most major designers send out between 70 and 100. "But," he says emphatically, "I will craft the clothes with love."

Last year was a huge wake-up call. I lost my best friend. I had no personal life. Finally I said to myself, 'What's wrong here?' My work had suffered tremendously.

her wedding, and suddenly everyone wanted to come to the show. I guess they were expecting a lot of bias-cut satin dresses, which is not what I normally do."

Rodriguez still counts Carolyn as "the single most important person in my life. She was always my rock," he says with emotion. Even his spring ad campaign, shot by Inez van Lamsweerde and Vinoodh Matadin, of a platinum-headed Carmen Kass—no clothes, just Kass's portrait—was an ode to his muse. Kennedy's death had a tremendous impact on Rodriguez; it sent him spiraling into serious depression, and in turn his business suffered.

"Last year was a huge wake-up call," says Rodriguez. "I had lost my best friend. I had no personal life. I was so jet-lagged, never went to the gym—I was like a portable office. Every time I came back to New York from Milan or Spain for two weeks, all I did was play catch-up.

"When I design, I cut from the cloth; I

skirts but always "gives them a tour"), and a black wool-jersey dress that is best described as monastic—save for the thigh-high slit that opens when the model walks. He's in a mischievous mood. His boyfriend is waiting for him to finish in the front of the atelier. He doesn't have to get on a plane in the near future. He even might catch a movie.

IT'S A WEEK LATER WHEN WE MEET FOR DINNER at one of his favorite restaurants, the tiny East Village boîte Prune, and his soaring spirits have been grounded. He's on the verge of tears. "We're soooo late. We've never been this late," he moans. "I had to cancel fabric today. And everybody in the office is freaking out on me." His 40th birthday is a few days away, and while he was hoping to take the day off, "to go ice-skating in Central Park with my boyfriend, and then to Sharper Image in Rockefeller Center to buy a bunch of gadgets—you know, boy things—and maybe

Rodriguez developed his affinity for hands-on craftsmanship at an early age, in the old-world atmosphere at home (both parents were born in Cuba). "I was raised with sewing all around me. My mother made clothes for me and my sisters. My grandmother embroidered. I sketched and painted. I loved all those 'crafty' things," he says. In high school, he worked for a tailor after classes, and after meeting a "beautiful Cuban girl" who was studying at Parsons School of Design, he enrolled in weekend classes there. After graduating from high school in 1979, he studied at Parsons full-time, eventually landing his first real job at Anne Klein.

"I've always admired him, because he really is a *designer*—he can create new clothes instead of finding something in a thrift store," says Camilla Nickerson, senior fashion editor at *Vogue* and Rodriguez's consultant and stylist. The London-born Nickerson, who was one of the

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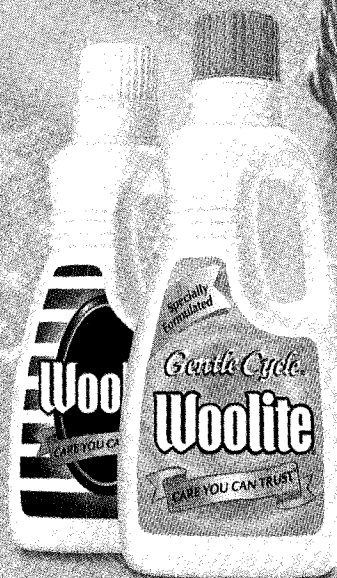
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Gentle by Design

masterminds behind the early-nineties waif-grunge boom, is known for her innovative, streetwise fashion sense and her collaborative work with photographers such as Nick Knight and Steven Meisel.

Her collaboration with Rodriguez has less to do with clothes than with finding inspiration to add another dimension to his work; it is through Nickerson that Rodriguez has gotten involved in his latest project, creating a dress for the newest installment in artist-videographer Matthew Barney's much-praised, elaborately produced series of films. "Narciso's clothes are made in a genuine way, and he's a fantastic tailor," Nickerson continues. "With him, a coat is never just a coat."

Tailoring aside, Rodriguez knows what the women who buy his clothes want: The fall collection will deliver a mix of straight, sexy skirts, tweedy minis, casual T-shirts, skinny cigarette pants, oversize boyfriends' coats, and his signature beaded evening pieces—all in an urban palette of black, cream, and white. It's very womanly and slightly tough.

But this season—more than any other—Rodriguez's clothes will also have to stand out in the crowd. In Milan, Rodriguez was an anomaly: the only designer creating American sportswear outside of America. Now he'll have to compete with the equally polished collections of other American designers who have made sportswear their signatures. "It's nerve-racking showing in New York, because he's up against his peers. Marc Jacobs and Michael Kors have been doing this a hell of a lot longer," admits Nickerson.

Moreover, Rodriguez doesn't like to play the game: He's somewhat press-shy and not very good at tooting his own horn. Carole Radziwill, an Emmy-award-winning producer at ABC News and the willowy daughter-in-law of Lee Radziwill, first met Rodriguez right before Carolyn Bessette's wedding and is now a confidante. She tells a story of how a few months ago Rodriguez asked her to accompany him to Saks for "some thing," as he put it, she says. "It was the day of the event when he asked me, and I said, 'Sure, but I'm in my jeans, with my

side of Saks, and he's late, because he has taken the subway, and suddenly I see him walking down the street, in shorts, a shirt, and sandals, and this *huuuuge* satchel he always carries. We go inside, and every major designer is there, and everyone is dressed up. But Narciso just was who he was."

Pierre Rougier, Rodriguez's press agent, who runs PR Consulting—which also handles Viktor & Rolf and Balenciaga, among others—rolls his eyes and laughs when it's suggested that Rodriguez doesn't have the same press presence other successful designers do. "I *try* to get him to do press," Rougier says, shrugging his shoulders. Even

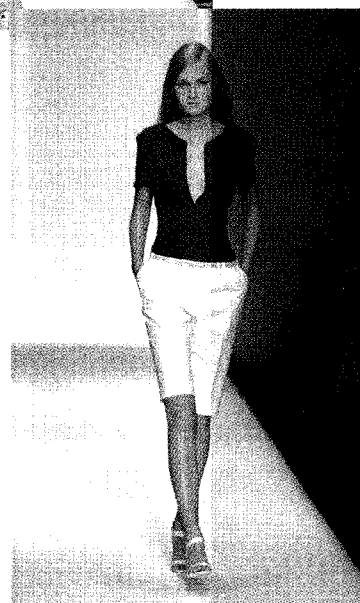
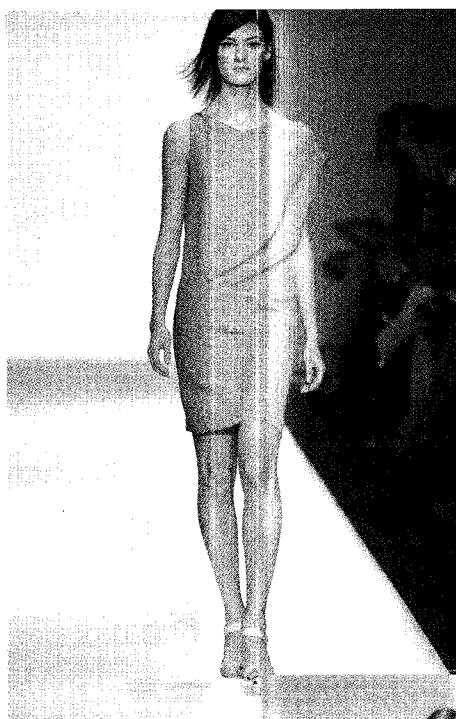
though Rodriguez doesn't have the *enfant terrible* attitude of an Alexander McQueen or a John Galliano, or the drive to tour with his trunk shows as Donna Karan and Michael Kors do to great success, none of it seems to hinder his popularity. Maybe it's because Rodriguez just wants to "make clothes that make my customers feel like princesses," as he puts it.

Rodriguez and his team hope this understated approach will translate even more successfully into sales now that he's on home turf. "We expect to see a 20 percent increase in wholesale sales for fall," says Kathy Kalesti, vice-president of sales. Although the company won't give out figures, *WWD* recently estimated that worldwide wholesale figures come in at about \$15 million a year. Fall's sales increase, Kalesti predicts, will come from retailers who don't travel to Milan. The Manhattan-based retailers are happy to have him back. "I love that he is returning to New York," says Julie Gilhart, vice-president of fashion merchandising for Barneys New York and a fan of Rodriguez's from the start. "The energy is here now, and I think he's gravitating toward it." Add to that Rodriguez's small shoe line, which debuted last fall to the delight of the fashion press, and a bag line that debuts this spring exclusively at Bergdorf Goodman's, and you have a company on the verge of megasuccess.

If Rodriguez is feeling the pressure, you'd never know it. A week has

passed since our dinner, and he's looking at his various mishaps bemusedly, laughing as he rattles off a list of things that have since gone wrong. The shoe leather wasn't right. The tulle for the beading is not what he wanted. The list seems endless, and ample enough to send anyone over the edge two weeks before showtime. "Oh, it'll all work itself out," Rodriguez says. And it probably will, if for no other reason than that, finally, the designer is doing what he wants, where he wants to do it.

"I love working in my atelier," he says. "I have a great relationship with my sewers and drapers and pattern-makers. I'm much happier when I'm creating with them than when I am flying around the world. That 'glamorous life'—it's not real. It's bullshit." ■



Striding forward: Looks from Narciso Rodriguez's spring 2001 collection.

hair up.' 'Don't worry,' he said. So I'm standing out-

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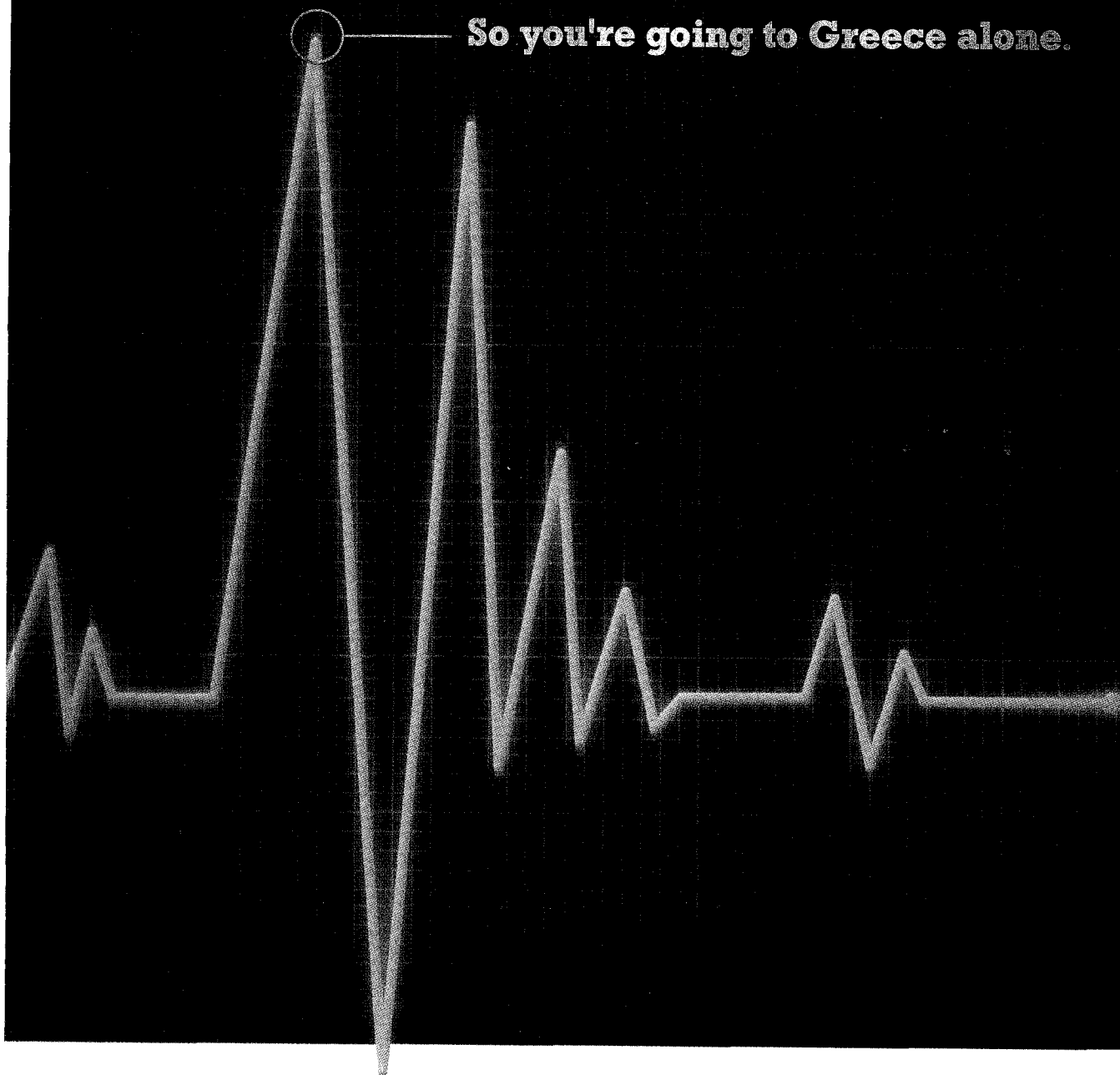
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Best Bets

RIMA SUQI

Strapped in the Sixties Sometimes an accessory can change your life. The day Astrid Hanenkamp met Frannie Marchese, she happened to be carrying a shoulder bag she had made herself. "I immediately noticed it," says Marchese, the owner of Lower East Side newcomer Loisaïda, "and asked her to make them for my store." Inspired by swirly designs of the sixties, Hanenkamp makes the bags from scrap pieces of suede and leather, so while they are all similar, no two are exactly alike (shoulder bags, \$98; totes, \$120).

► **LOISAIDA**
153 Rivington Street/212-529-6238

Thunga, Dahling The fashion house that previously brought us jewelry, even goggles and flippers has just introduced Gucci Surf, surfboards, in red (seven feet six inches long) or blue (six feet six inches long). Both have GUCCI SURF embossed on them and are made in Italy. Both have GUCCI SURF embossed on them. Gucci surf bags. While the boards are undeniably making more waves on the Riviera than in the

PHOTOGRAPHED BY MICHAEL KRAUS

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Hands to Mouth Fornasetti fans will hyperventilate at the sight of these plates. They should relax. "Fornasetti never did hand plates," says Robert Homma, who designed these porcelain pieces with partner Rise Dimson. Their collection of 25 plates, all featuring hands (in various poses and with a variety of objects), was inspired by nineteenth-century advertising art. Each plate also features the letters DH hidden somewhere in the artwork (\$60).

► **DIMSONHOMMA**
20 East 67th Street/212-439-7950



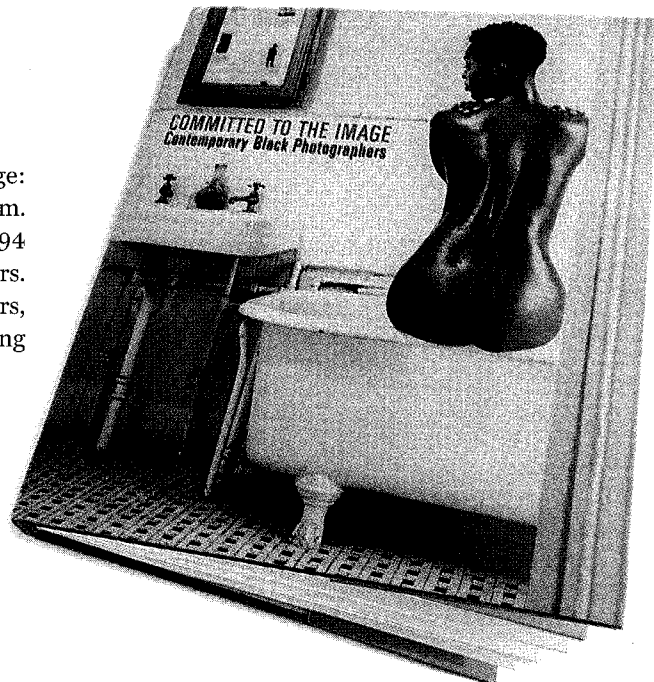
The Writer Stuff Some people wear their heroes on T-shirts. Jewelry designer Jeanine Payer creates jewelry around the writings of hers. The San Francisco-based designer engraves lines from poets and writers on pieces of gold and sterling silver that become earrings, bracelets, rings, and necklaces. The delicate bracelets shown here feature the words of Dante, Brontë, and Wilde, hand-engraved (in tiny script) on silver and strung on velvet (\$162).

► **KELLY CHRISTY**
235 Elizabeth Street/212-965-0686
► **ROSLYN**
276 Columbus Avenue/212-496-5050



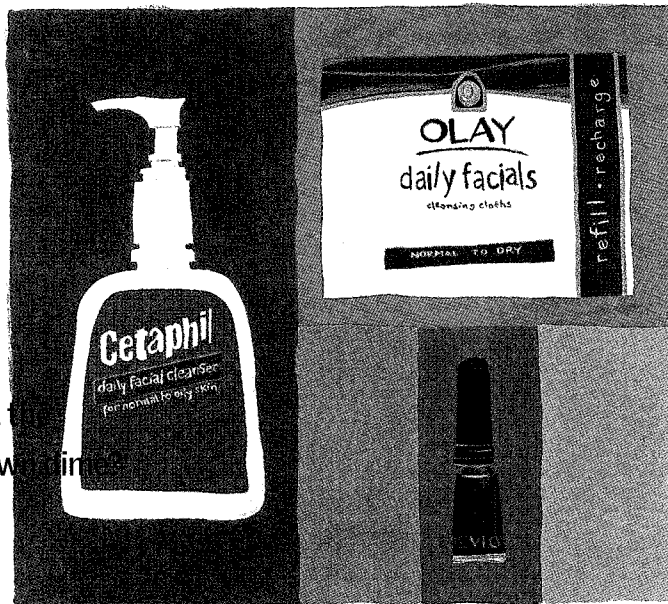
Photo Op This week, the exhibit "Committed to the Image: Contemporary Black Photographers" opens at the Brooklyn Museum. The accompanying book features more than 200 images from 94 African-American contemporary photographers, spanning 50 years. Included are pictures of musicians, poets, sports figures, and others, both famous (Billie Holiday, Sugar Ray Leonard, Martin Luther King Jr., John Coltrane) and unknown (\$39.95).

► **RIZZOLI**
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Stealing Beauty

Top beauty editors spend their days searching out the perfect scrub, but what do they buy on their own time? Only Duane Reade knew for sure—until now.



SO THIS SEASON'S FASHION spreads have you hankering for glossy lips and bare, flushed cheeks, but a pricey spring makeover isn't in your budget. We asked five women who've made careers trying and testing everything from Cover Girl to Chanel to reveal which low-cost product or service they can't live without, and while one demurred ("I'm not a deal sort of girl"), most couldn't resist divulging the recession-proof beauty bargains that are staples in their bathrooms.

Allure editor-in-chief Linda Wells discovered **Cetaphil** cleanser (\$6.99) when she was an assistant at *Vogue* twenty years ago, and she still swears by it. "Every dermatologist loves it," she says. She also picks up **Oil of Olay Daily Facials** cleansing cloths (\$7.99) along with her groceries at Shop Rite; they'll remove makeup, and exfoliate to boot.

To create a natural glow, *InStyle*'s beauty director, Kim-Van Dang, uses a new product called **Pearls of Perfection Bronzer** (\$12.95), colored beads in a clear gel that provides super-sheer cover. Dang makes **Poppy Shine** lip gloss in maraschino do triple duty, using it on eyelids and cheeks (\$14.50 at Sephora). "I get ready in a cab on the way to the office, and this is a whole face in a pot." For everyday wear and tear, Dang swears by **Revlon's** nail polishes (\$4.29). "The colors are true to what's in the bottle, and they last for ages." Our experts agree you don't have to lavish a fortune on your lashes: Dang's are short, straight, and transformed by **Maybelline's**

Wonder Curl mascara (\$5.49).

Bourjois Pastel Lumiere eye shadows (\$13 at Sephora) add sparkle to Christine Shea's makeup collection. The *Harper's Bazaar* beauty director told us, "They're a fun little indulgence, and they have the best shades for spring."

Shaving wins over waxing: It's cheaper and less painful. **Marie Claire's** Didi Gluck raved about **Skintimate** shaving gel (\$2.89). "It's so smooth you don't need moisturizer," she told us; Linda Wells likes **Olay Moisturizing Body Wash** (\$4.99) for the same reason: "You put it on with a rather unattractive pouffy scrubber, but it exfoliates too."

And if you need professional pampering? Wells rattles off a list of standbys, starting with her neighborhood nail salon, **Iris Nail**, where she gets manicures for \$11; **Jean-Claude Biguine's** \$30 blowouts ("Let's face it, you don't want to spend a fortune on a blowout, and their quality is good"); and the **Stressless Step's** effective, no-frills massages (\$50).

For the full treatment, Shea confides that the **Wall Street** baths are "perfect if you want to sit around in the sauna with your friends. It's utilitarian, and I'd bring my own flip-flops. But it's \$26 for a day pass." You can also be whipped with eucalyptus branches by a Russian masseuse. "But," she hastens to add, "that's

not really my kind of thing."

Unless otherwise specified, prices are from Duane Reade, 22 W. 48th St. (212-730-4914); Sephora, 636 Fifth Avenue, at 51st St. (212-245-1633); Iris Nail, 1306 Madison Ave., near 92nd St. (212-987-7702); Jean-Claude Biguine Salon, 450 Park Ave. So., near 30th St. (212-696-9222); the Stressless Step, 115 E. 57th St., fifth floor (212-826-6222); Wall Street Bath and Spa, 88 Fulton St. (212-766-8600).

Picks of the Week

Hoyt & Bond's sample sale means up to 70 percent off women's and children's clothes from all seasons. *Skirt*, 119 Mercer St., No. 2S (718-596-5089); M.C., V.; Wed.-Thurs. 9-6; 2/14-2/15.

At the **Gown Company's** sample sale, designer evening wear and bridal gowns (including Richard Tyler and Carolina Herrera) will be marked down 50 to 75 percent. *Lombardy Hotel*, 109 E. 56th St. (212-979-9000); M.C., V.; Thurs.-Fri. 10-7, Sat. 10-4; 2/15-2/17.

At the **T. Walko** sample sale, embroidered men's shirts will be reduced to \$50, and signature knit T-shirts and sweaters to \$20 to \$50. 315 W. 39th St., suite 909 (212-465-8256); A.E., M.C., V.; Thurs.-Fri. 11-7, Sat. till 5; 2/15-2/17. ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



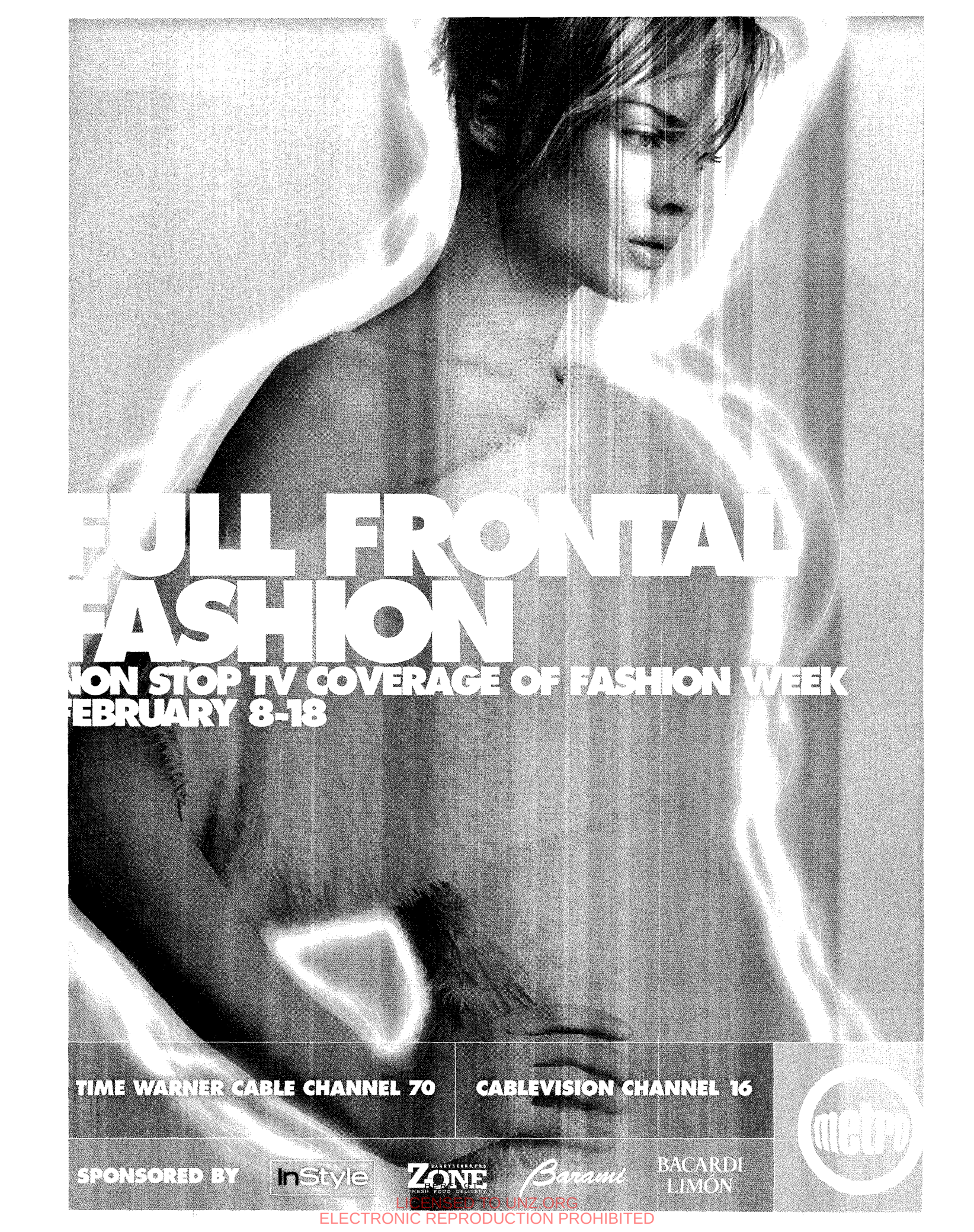
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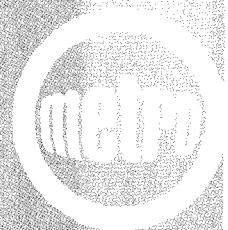
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CITY WEDDINGS

NEW YORK CITY

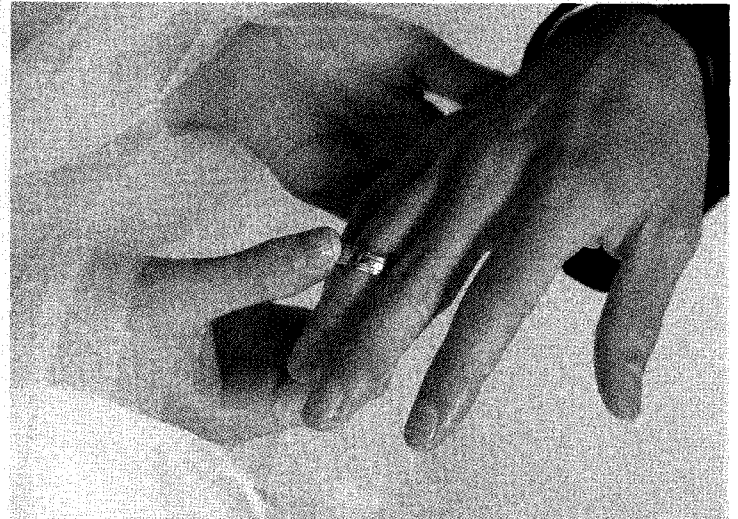


SOME FIND FEBRUARY COLD AND DREARY, BUT IT IS OFFICIALLY THE MOST ROMANTIC MONTH IN NEW YORK. OF COURSE, THERE IS VALENTINE'S DAY. AND THE NEWLY ENGAGED HAVE THIS EDITION OF CITY WEDDINGS, THE ULTIMATE RESOURCE FOR NEW YORKERS PLANNING THEIR DREAM WEDDINGS. SO GRAB A CUP OF COCOA AND CURL UP WITH THIS GUIDE. DISCOVER THE LATEST TRENDS IN WEDDING LOOKS AND DIAMOND RINGS, THE HOTTEST GIFT REGISTRIES AND HOME DÉCOR SHOPS, THE BEST SPAS AND SALONS, AND THE FINEST PHOTOGRAPHERS AND ENTERTAINMENT COMPANIES. CHOOSE A LOCATION FOR YOUR BIG DAY AND CONSIDER AN EXOTIC DESTINATION WEDDING. CONGRATULATIONS ON YOUR ENGAGEMENT!

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BEVERLY HOOD ALLEN / CREATIVE SERVICES DIRECTOR
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DRESSES THAT DAZZLE

TODAY, BRIDES, MAIDS OF HONOR, AND BRIDESMAIDS CAN ALL BE HEAD TURNERS AS THEY WALK DOWN THE AISLE. THE WORLD'S LEADING DESIGNERS ARE CREATING SPECTACULAR WEDDING STYLES FOR EVERY MEMBER OF THE BRIDAL PARTY.

KLEINFELD

Selecting your wedding dress from Kleinfeld's superb couture collection is an unparalleled experience in personal care and service. For over 60 years, the most discriminating brides have chosen Kleinfeld (8202 Fifth Ave., Brooklyn, NY, 718-765-8500; www.kleinfeldbridal.com) for the finest, most extensive collection of gowns. The Kleinfeld executive staff searches the finest ateliers in Paris, Milan, Rome, Barcelona, New York, the Far East, and South America to bring the exclusive Kleinfeld Couture to their discriminating clientele.

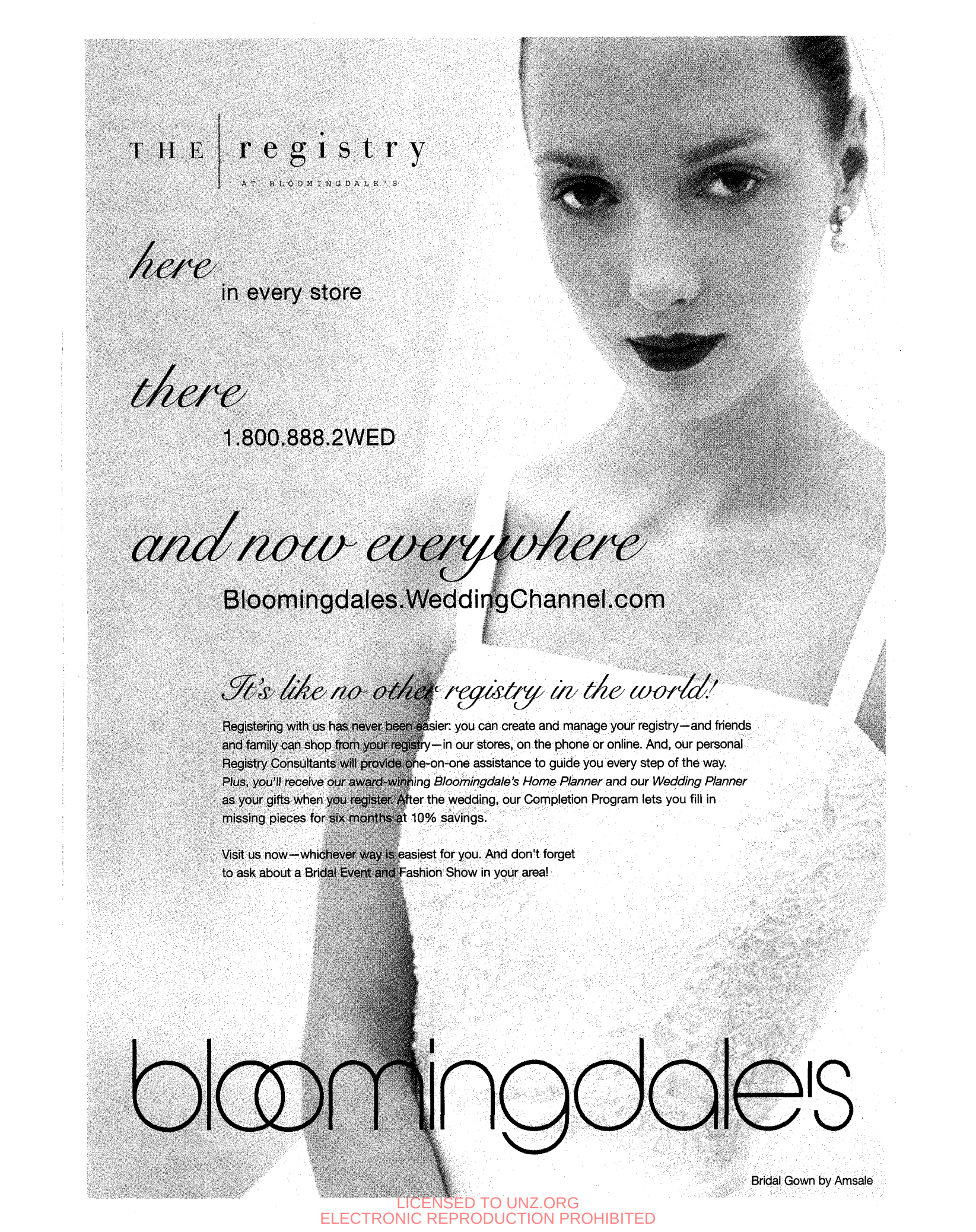
Kleinfeld's impressive team of fashion professionals is committed to an extraordinary level of personal service. Brides are seen by appointment and are offered car service to and from Manhattan. From the moment a bride enters Kleinfeld until her last fitting, she is provided with her own personal wedding consultant and seamstress, each of whom will stay with her until the last fitting.

Many women choose Kleinfeld for a truly custom wedding gown. "Our world-class seamstresses and bead-ers are really the miracle workers at Kleinfeld, and we feel their artistry deserves to be highlighted," explains Mara Urshel, president of Kleinfeld. "Their expertise in custom-fitted dresses and custom detailing, including intricate embroidery, beadwork, and alterations is unrivaled."

Kleinfeld recently introduced a contemporary bridal gown depart-



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bloomingdale's

Bridal Gown by Amsale

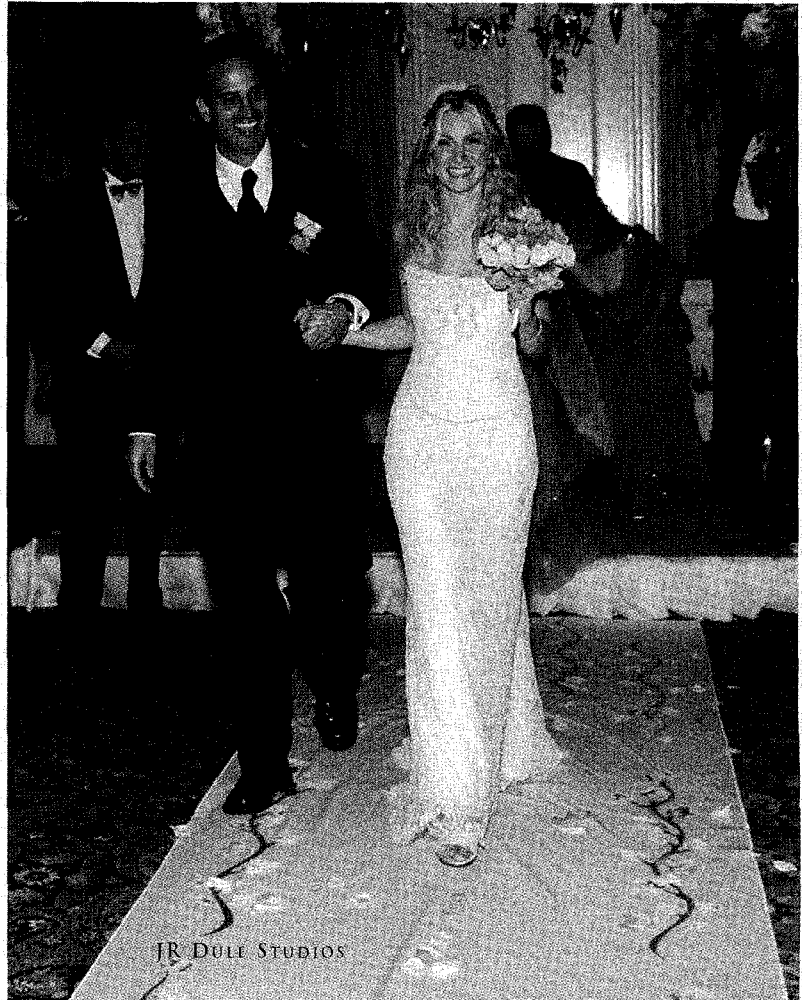
ment which, along with exquisite traditional bridal gowns, expands the store's selection into gowns that are in the vanguard of design and will appeal to today's most stylish brides.

JR DULE STUDIOS

Jennifer Dule, of JR Dule Studios (133 Fifth Ave., 3rd floor, 777-2100) creates custom wedding gowns that are distinguished by their perfect fit and an artistic sensibility. Delicate hand embroidery, crystals, and seed pearls embellish her one-of-a-kind gowns, each one an exclusive design. Jennifer also creates custom headpieces and handbags to match the gowns. JR Dule Studios now designs a jewelry collection, which includes gold necklaces with pearls and aquamarine stones. And while you probably will not wear your wedding gown again, Jennifer can transform your crystal headpiece into a fashionable necklace after your special day. Call for an appointment.

BRIDE 2 CHOOSE

Bride 2 Choose (262 W. 38th St., Suite 306, 764-3040; Bride2Choose.com) is an intimate boutique for brides who want a uniquely one-on-one shopping experience for the most important gown they will ever purchase. Owner/designer Bernadette Pleasant warmly welcomes customers into a cozy, elegant sitting room with comfortable seating and large antique mirrors. Over tea, Bernadette talks with clients to obtain a complete idea of what each bride truly desires in a gown. "We carry a select group of bridal designers including L'Ezu Atelier and Rena Koh, as well as our own Bride 2 Choose private collection," explains Pleasant. "We can also custom design a gown for you. Our customers are looking for rich fabrics, a flattering silhouette, and the superb craftsmanship that characterizes the

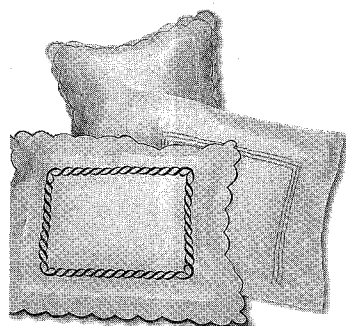
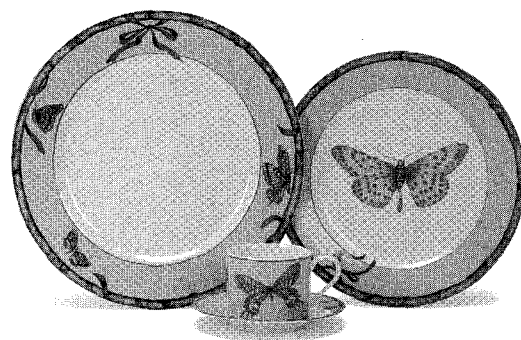


collections that we offer." Bride 2 Choose also carries headpieces, veils, shoes, gloves, handbags, and dresses for flower girls.

THE BRIDAL GARDEN

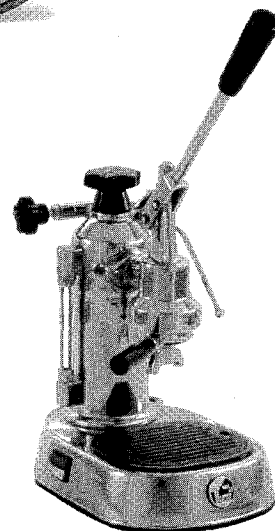
The Bridal Garden (122 E. 29th St., 252-0661) sells donated couture and designer gowns by Ulla Maija, Vera Wang, Nancy Issler, and One of A Kind Bride, among others, for a fraction of their original price. Most of these dresses have never been worn. All proceeds go to Sheltering Arms Children's Service, which has been helping disadvantaged children since 1823. The charitable aspect makes you feel as look as great as you look. Those who donate a wedding gown will receive a tax deduction for their good deed. Call for an appointment.





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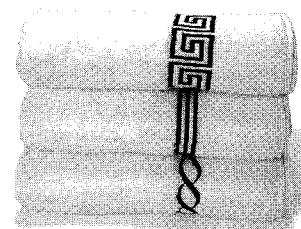
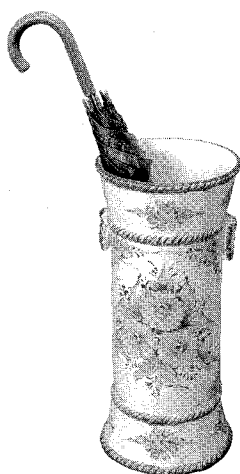
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NICOLE MILLER

Hip designer Nicole Miller (1-877-777-9363; www.nicolemiller.com) is emphasizing bridesmaids' separates this year which include satin skirts that can be paired with a wonderful selection of tops. Longer skirt styles include pleat-back, trumpet, and slim, side slits. Spring and summer weddings are perfect for beaded sweaters that include halters, cardigans, capped sleeves, and tanks. Beyond separates, Nicole Miller is also featuring long and short satin sheaths with pearl strap details. The hot spring colors are Champagne, lilac, daisy, periwinkle, and platinum.



THE BRIDAL GARDEN

Photo: Rick Bard ©2001

Nicole Miller is introducing several new styles for brides such as a beautiful lace-back dress and a lovely halter style, both in luxurious silk dupioni. Mothers of the bride will find Nicole Miller embroidered satin suits with short skirts or long skirts that feature either side slits or a pleated back.

View the entire Nicole Miller bridesmaid line online at www.nicolemiller.com and at the 32 Nicole Miller boutiques nationwide. Here you'll find dyeable satin shoes that are strappy, comfortable, and

sexy, plus beaded or satin clutches. Nicole Miller is also available at Henri Bendel, Neiman Marcus, Nordstrom, and Saks Fifth Avenue.

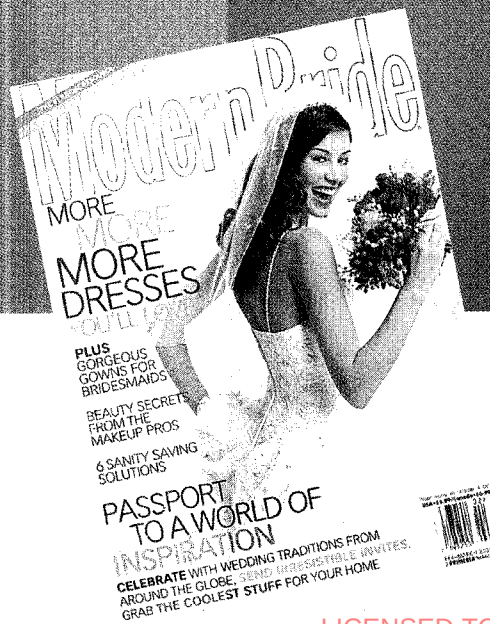
CLIFFORD MICHAEL DESIGN

Shopping for weddings and special occasions is a pleasure at Clifford Michael Design (45 E. 60th St., 888-7665; www.cliffordmichael.com). Conveniently situated on Manhattan's Upper East Side, Clifford Michael Design offers brides, as well as mothers of the bride and groom, exclusive fash-



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ions, extraordinary values, and one-one-one service. Clifford Michael Design recently reopened their bridal salon with an even more extensive collection of exceptional bridal gowns from New York and Paris. Brides may choose gowns from the store's private New York collections or may have one made to order in their own atelier. There are on-premise seamstresses to alter and adjust. The *Marlene Couture* collection is an exclusive French line sold only at Clifford Michael Design in New York. "Our brides are looking for something unique that is not available elsewhere," explains Robert Manus, president.

The mother of the bride/evening gown collection is extremely varied, elegant, and original. "Women shop at Clifford Michael because they want a gown that no one else is going to be wearing at the same party," continues Manus. While there is a wide assortment of ready-made gowns, many women decide to have a gown custom made. The process is easy and enjoyable. Clients select one the many sumptuous fabrics from Italy and France, a style that is appealing, and then a seamstress will take care of fittings and alterations. Special occasion shopping that is easy and stress-free describes the Clifford Michael Design experience.

CLIFFORD MICHAEL
DESIGN



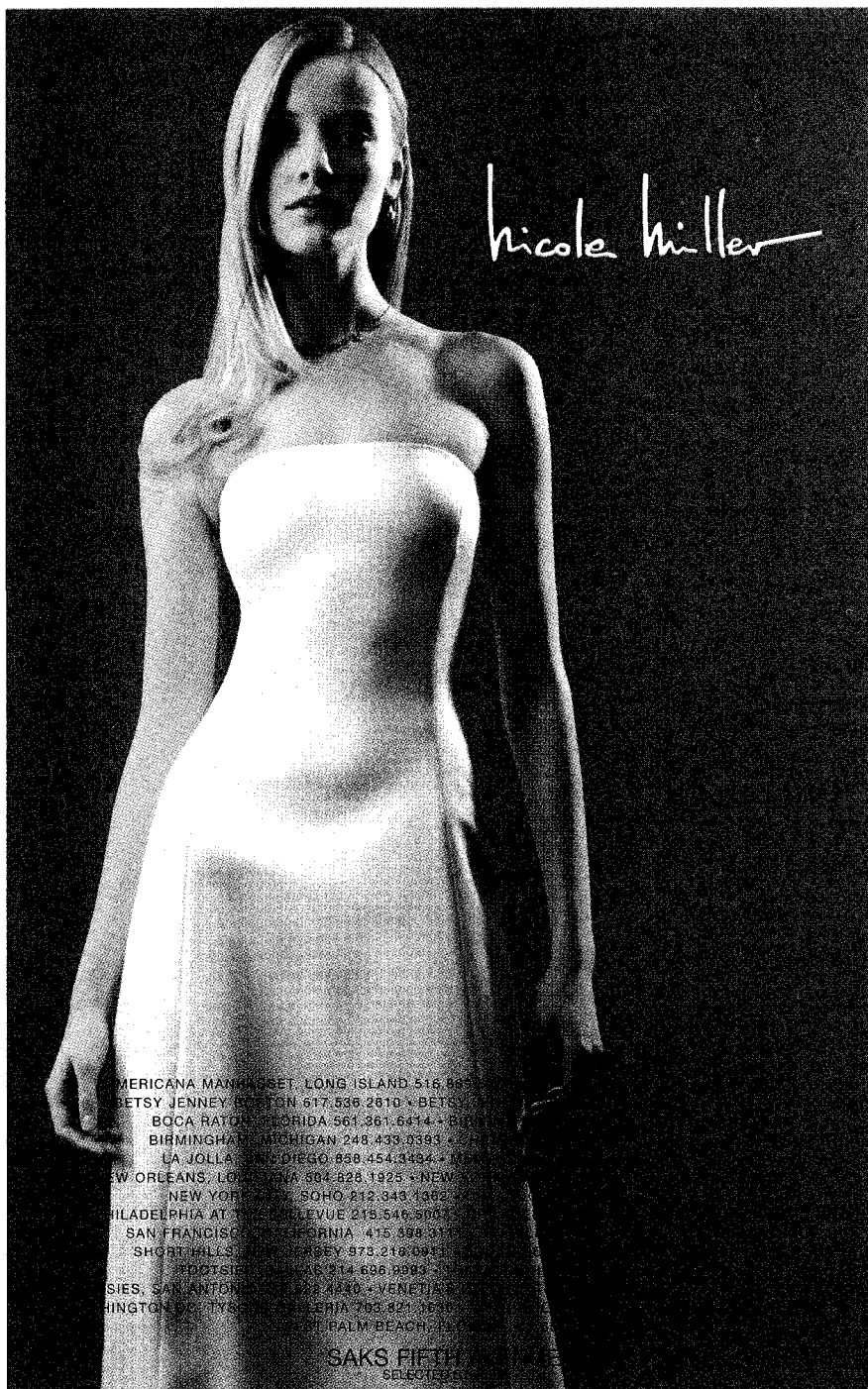
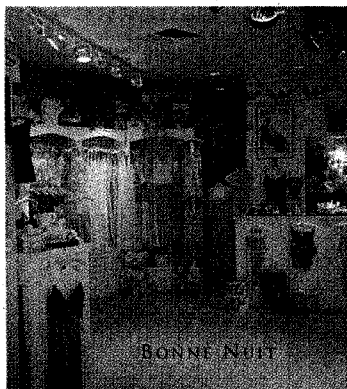
Photo: Fred Marcus Photography





BONNE NUIT

Look no further than Bonne Nuit (30 Lincoln Plaza, 262-7740; 55 Main St., East Hampton, NY, 631-324-7273) for the most exclusive lingerie. Sisters Ashlyn Moloney and Lorna Dreher fill both of their shops with lovely European lingerie and specialty lines like La Perla, Lise Charmel, and Christies, to name just a few. "Brides want to shop for their wedding trousseaus in a private environment. We provide them with the special attention they need at this most important time in their lives," says Ashlyn. Bonne Nuit also sells unique cotton sleepwear and now carries a select collection of European-made children's clothing. On February 13, the Manhattan Bonne Nuit is hosting Men's Night, a special event when husbands, fiancés, and boyfriends can shop for their Valentines while sipping Champagne.



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After the big day, the bridal specialists at Madame Paulette (1255 Second Ave., 838-6827 or 1-877-COUTURE; www.madamepaulette.com—under construction) will carefully clean and restore your wedding gown to its original splendor, arranging the garment in an acid-free chamber. For nearly 50 years, Madame Paulette has specialized in custom couture cleaning, finishing, tailoring, restoration, and preservation of the finest wedding gowns in the world, including the gown Melissa Rivers wore to her Plaza Hotel wedding. Madame Paulette is recommended by leading bridal couturiers such as Vera Wang,

Badgley Mischka, Bob Evans, and Ron Lovece, to name a few. Fine couture houses such as Christian Dior, Gianni Versace, Hermes, Chanel, Valentino, and Givenchy, are also among their client list, which is a virtual who's-who of the fashion industry. Sotheby's also recommends Madame Paulette for the cleaning, maintenance, and restoration of custom pieces that are to be placed at auction. Call to make an appointment for a free consultation. Free pickup and delivery is available in Manhattan, and worldwide shipping services are rendered daily.



THE TAILORED GROOM

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LeMetric Hair Center for Women (124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com)

focuses on women who have lost their hair or who have thinning hair. "Our specialty is making the bride look and feel extra special on the big day. We give them more than just hair—we give them the style and a look that makes a statement on one of the most important days in their life," says owner Elline Surianello. LeMetric can give brides, their mothers, or other women the fuller-looking head of hair they always dreamed of for the wedding day and beyond. LeMetric is now doing makeup that will match the bride's new look.

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International Hair Salon (48 E. 43rd St., 2nd floor, 883-6620; 2132

Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St.,

Stamford, CT, 203-325-0144;

www.internationalhairsalon.com) can

help brides achieve a glorious head of hair for the most important day in their lives. Salon owners Mr. Carmine and Angelo Pisacreta, and their expert staff solve problems for women who have fine or thinning hair. "This is what we are all about, and we understand how beautiful every bride wants to look and feel on her wedding day," explains founder Mr. Carmine Pisacreta. "International Hair Salon develops a custom approach for each client." The



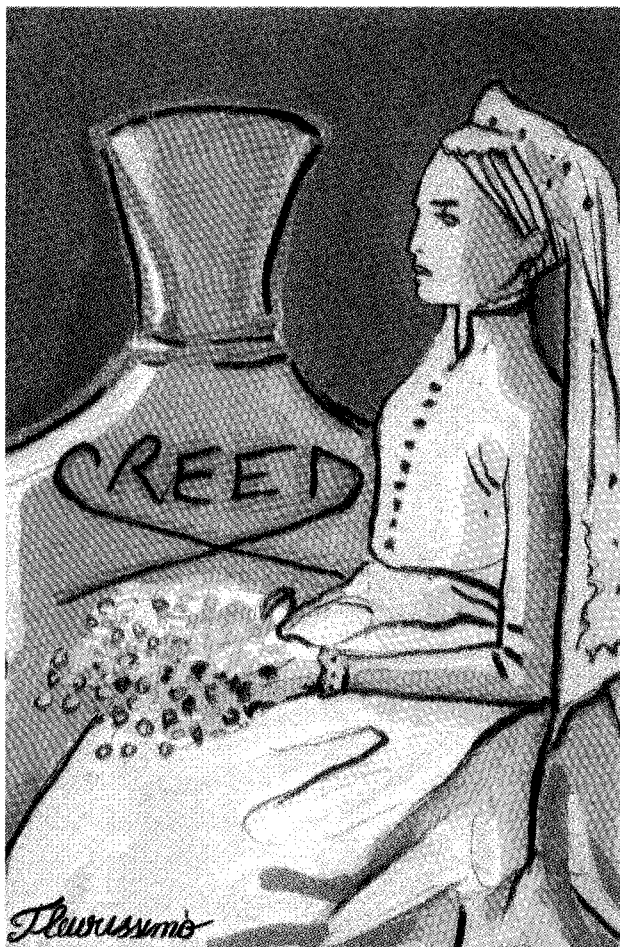


JACQUES DESSANGE

salon's experts use a variety of methods. "Our staff employs innovative techniques for adding hair and professional therapies for extensions, volumizing, weave/bonding, and scalp treatments. Despite the fact that 40 million women suffer from some type of hair loss, it doesn't have to be you," reports Mr. Carmine's son Angelo Pisacreta.

JACQUES DESSANGE

"Brides who come to Jacques Dessange (505 Park Ave., 308-1400; www.dessangeny.com) for their hair and makeup are so happy with their wedding day look, that they send us photos," says Anne Fournier of this renowned Park Avenue salon and day spa. "Our hair stylists and makeup professionals are exceptionally talented artists who make every bride look perfectly radiant on her special day. We also provide a uniquely pampering and caring environment that our clients love."



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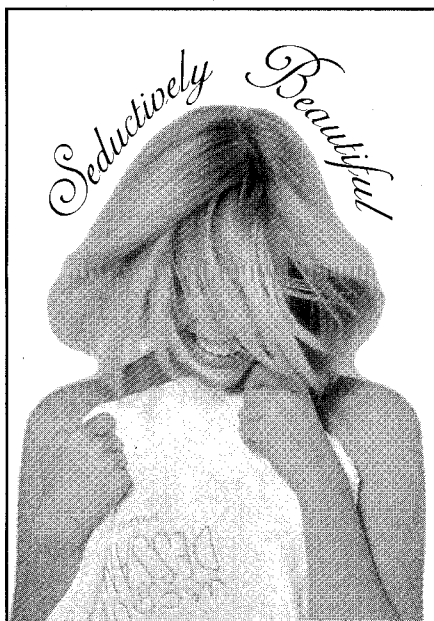
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fine, or thinning hair?

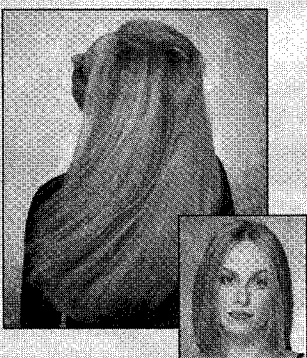
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The Jacques Dessange wedding package (\$400 and up) includes wedding day hair styling, makeup, and a manicure as well as an initial session to decide the bride's look. The salon can send a team of hair, nail, and makeup professionals to the bride's hotel for the bride and her bridal party if desired.

SEQUENCE

Brides who are worried about thinning hair can turn to Sequence, (106 Grand Avenue, Englewood, NJ, 1-888-BLEND88; www.sequencehair.com) a private, upscale salon specializing in increasing hair volume for women with fine or thinning hair. Sequence uses a technique called Hair Blending,[®] developed by the salon owner and president, Dino Dondiego.

Hair Blending blends pure human hair into the client's existing growth to restore natural hair volume one strand at a time. Brides planning for the big day should visit Sequence several months in advance for a complimentary session. Mr. Dondiego will actually blend some hair into their own so they can feel how natural the experience truly is. Each bride's treatment plan is customized to her goals and can be done all at once or over several appointments. Best of all, no special care is needed. Women can wash it and dry it like their own.

LIA SCHORR DAY SPA

"Brides and grooms should take advantage of our wonderful skin and body treatments prior to their weddings to look and feel absolutely their





best," explains Lia Schorr, owner of Lia Schorr Day Spa (686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com).

"Our highly trained staff provides expert and caring service unavailable elsewhere."

The Body Enhancement for men and women includes a full body massage, reflexology foot massage, seaweed body wrap and scrub, and is recommended one week before the wedding date (\$190, usually \$240). Brides should indulge in one of seven available facials such as the European Seaweed Facial with reflexology foot massage 10 days before the wedding (\$110 for both, usually \$130). Brides will also enjoy the French manicure and pedicure (\$60, usually \$70). Lia Schorr recommends the deep cleansing Glycolic Facial for men about one week before the big date (\$140, usually \$165). These treatments and packages are available at these special prices through March 31.

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"While we display over 2,000 wedding and engagement rings, every ring is made to order," explains owner Mel Krumholtz of Wedding Ring Originals. (674 Lexington Ave., 751-3940 or 1-800-522-1175 outside New York; www.weddingrings.com) The shop's comprehensive collection of wedding and engagement rings includes a vast range of styles that encompass Victorian, antique, Euro-modern, and traditional.

Wedding Ring Originals is on top of the latest trends. "Brides are very excited by an innovative new wedding band that resembles a vine encircling your finger. It can be worn on its own or with edges on either side," reports Mel. "Vintage and antique style engagement and wedding bands are gaining in popularity rapidly. While they are available in all metals, platinum is the top choice. While emerald and princess-cut diamonds are becoming more popular, round stones are still number one."

STARDUST ANTIQUES

Ken and Esther Gold, owners of Stardust Antiques (38 Gramercy Park on 21st Street, 677-2590; www.stardustantiques.com), have made a point of imbuing their store with a special ambience of romance. "We were engaged on Valentine's Day and have really tried to capture that profound sense of magic and romance that newly engaged couples feel in the store," explains Ken. "Our specialty is



antique platinum and diamond engagement rings and wedding bands. There is a uniquely romantic aspect to the turn-of-the-century and Art Deco rings we sell."

Rings with sapphire and diamond combinations, as well as round diamonds featured in a square setting are very popular. Stardust Antiques also features a superb collection of pearl earrings, necklaces, and bracelets for women. Men will find a unique selection of cuff links and stud sets. While you can view a portion of Stardust Antiques' collection on



WEDDING RING ORIGINALS



STARDUST ANTIQUES



GALLERY ECLECTIC

the store's Web site, Ken encourages brides and grooms to visit in person to see this extensive, ever-changing selection.

GALLERY ECLECTIC

Catherine Angiel's remarkable jewelry at Gallery Eclectic (43 Greenwich Ave., 924-4314; 27 Main St., Southampton, NY, 631-287-0463) is renowned for its sophistication and the unique themes the designer incorporates into one-of-a-kind wedding and engagement rings. For example, "Bliss" is an exquisite diamond and gold petal-shaped ring with matching eternity bands. "Many brides prefer the simplicity of a combination engagement/wedding ring, and 'Bliss' fulfills that goal perfectly," notes Angiel, whose clientele includes Courteney Cox Arquette and Christian Slater.



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THE BRIDAL REGISTRY

BRIDAL REGISTRIES ARE CHANGING RAPIDLY. NO LONGER SIMPLY CONTENT WITH CHINA, CRYSTAL, FLATWARE, AND COOKWARE, TODAY'S BRIDES AND GROOMS ARE REGISTERING FOR LUGGAGE AND LINGERIE, BATHTUBS AND LIGHTING. THE SKY'S THE LIMIT.

THE REGISTRY AT BLOOMINGDALE'S

"Bloomingdale's offers brides and grooms an incredibly comprehensive selection of items to register for, a streamlined registering process, and a brand new program that makes it easy for couples to afford more", explains Pamela Tooke, director of The Registry at Bloomingdale's (1000 Third Ave., New York City store registry: 705-3340; toll free 1-800-888-2WED; 23 stores nationwide, www.bloomingdales.weddingchannel.com) "Our recent partnership with weddingchannel.com has really enhanced the registering and gift buy-

ing process." The store continues to innovate. "We have a dynamic completion program. Newly married couples that register with Bloomingdale's will receive a 10 percent discount on all registry items they purchase for six months following their wedding date."

Registering and gift buying couldn't be easier. To register, couples may come in to Bloomingdale's and make their selections with the assistance of a dedicated bridal consultant or self-register by making selections with a hand-held scanner gun. They can also make registry changes by phone or online. Guests may shop online, via the 800 number, or in person.

"Today's couples have sophisticated, developed tastes. Our enormous selection of products, styles, and price points means that brides and grooms will have no problem making selections that fit their taste," reports Tooke. It also means couples may register for a lot more. "Our brides and grooms continue to register for the traditional tabletop, appliances, and linens, but they are also selecting furniture, bed, bath and home accents, and luggage on their gift registries."

What are today's top trends in tabletop? Reports Tooke, "At Bloomingdale's, brides and grooms continue to opt for classic white for



both everyday and fine china. It's a clean look that can be dressed up or down depending on the occasion. Sterling silver flatware is also a strong registry choice. It just feels great in your hand and makes every table look stunning."

MACY'S

There are several distinct factors that make Macy's such an ideal store for bridal registry. A huge assortment of products and the fact that Macy's is linked with over 300 Federated department stores make registering and gift buying very easy. But the personal touch is still paramount at Macy's according to Linda Lee, group vice president, bridal registry at Macy's (151 W. 34th St., 1-800-44-WEDDING; www.macysweddingchannel.com).

"Our expert wedding consultants work individually with each couple to ensure that their selections fit their lifestyle across a broad range of categories. Today's couples are not only registering for crystal, china, and cookware, they are also selecting furniture, linens, even cosmetics and intimate apparel. In fact, couples may elect to return two or three times to complete the registry process," explains Lee.

Despite the high-taste level and sophistication of today's generation of brides and grooms, they really want the expert advice as they make important decisions about their new homes. The Macy's bridal staff can advise a couple on how to adapt the latest trends into their lifestyle.

There are several new trends this year. "Extra accent plates are now very popular. These dessert/salad-sized accent plates come in patterns that coordinate with the couple's main china and are used to liven up the table. There is also a strong Asian influence. Many manufacturers are now making rice bowls with minimalist

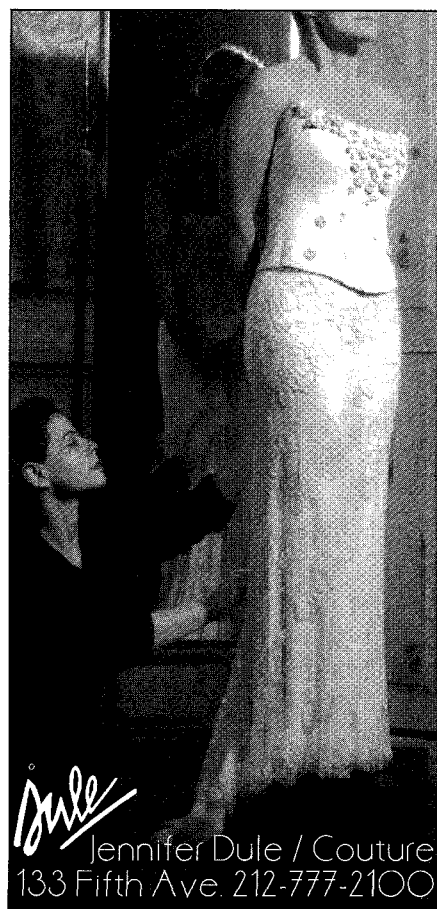


Asian motifs in muted, monochromatic colors. They may also be used for soup or cereal. And small kitchen appliances—microwave ovens, stand mixers, and toasters—now have that industrial/professional look with chrome and brushed aluminum," notes Lee.

Registering and gift shopping can all be accomplished in the store, over the phone, and online. Macy's newest innovation for bridal registry shoppers are in-store Selling Kiosks. Shoppers can view and print the registry selection at these kiosks and then order the gift by simply swiping their credit card. The gift with an appropriate card will be automatically sent to the bride and groom.

GRACIOUS HOME

Registering at Gracious Home is truly a one-of-a-kind experience. "At Gracious Home brides and grooms can register for 175,000 home items. Many couples come in expecting to register for the standard china, glassware, flatware, and small appliances, and leave realizing that they can add large ticket items like bathtubs and dishwashers," explains Marian O'Connor, bridal manager at Gracious Home (1220 Third Ave., 517-6300; 1217 Third Ave., 988-8990; 1992 Broadway, 231-7800; www.gracioushome.com). As many newlyweds may be buying and renovating apartments, Gracious Home is the perfect



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GRACIOUS HOME



store for registering for everything from small screws, to faucets, to dishwashers and refrigerators.

"The inventory is staggeringly large, but we have knowledgeable, specially trained bridal specialists in all our departments who are there to help the couples," continues O'Connor. "We provide each couple with a comprehensive 16-page booklet that explains the registry. We encourage brides and grooms to make several trips or make changes by phone if it's more convenient."

Just how vast is the selection? Gracious Home stocks bed, bath, and table linens, bath accessories and fixtures, tabletop, cookware, small and major appliances, decorative and functional hardware, and lighting. There is also an interior design staff on-site to help with wallpaper and window treatment selections. Gracious Hardware provides installation services. Free delivery is available in Manhattan.

LIGNE ROSET

Today young marrieds want a home that reflects their personal style. They can find this at Ligne Roset, (1090 Third Ave., 794-2903; 155 Wooster St., 253-5629; 180 Post Road East,

LIGNE ROSET



Westport, CT, 203-221-8499; www.lignerosestny.com), the renowned French manufacturer of contemporary furnishings. Quality, flexibility, and a timeless modernity are the hallmarks of Ligne Roset. The extensive collection includes upholstery, tables, dining chairs, occasional tables, home office/entertainment centers, lighting, accessories, rugs, sofa beds, beds, and systems designed by masters of design Pascal Mourgue, Didier Gomez, and Peter Maly.

Ligne Roset has introduced an inspired collection of interior textiles and linens. The line spans everything from pillow covers to ready-made curtain panels, throws, blankets, and bedding. Fabrics include raw silks, wovens, leathers, wools, cottons, taffetas, and luxurious blends. As in every Ligne Roset design, detailing is thoughtful, elegant, and understated.

An experienced, professional sales staff has been assembled to guide customers and to assist them in visualizing how Ligne Roset can streamline their lifestyles and turn their homes into stylish havens of comfort. Newlyweds won't have to wait months to feel right at home. Ligne Roset's enormous inventory means rapid delivery.

NANCY KOLTES AT HOME

Nancy Koltes at Home (31 Spring St., 219-227), is a jewel-sized NoLita shop selling an inspired collection of home accessories that epitomize a sophisticated, contemporary, yet comfortable and relaxed lifestyle. After just one year in business, Nancy Koltes at Home is celebrating by expanding its product line and opening a shop in South Beach. In addition to the shop's Nancy Koltes linens and Scandia Down products, brides and grooms may now register for table linens, dinnerware, glassware, bath accessories, and loungewear. "We have evolved into a complete lifestyle shop in response to our clients' needs," explains Andrew Sedlock, vice president of merchandising. "Our Bridal Registry really strives for the personal one-on-one service that has become so rare."

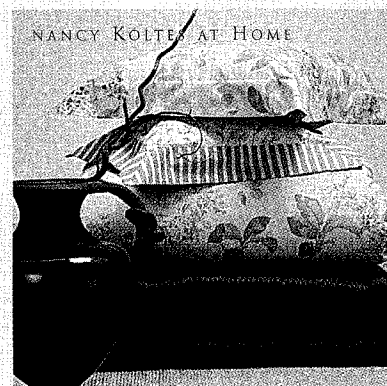


Photo: Kara Tobin



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LINKS OF LONDON

"At Links of London (535 Madison Ave., 588-1177; www.linksoflondon.com), we strive to find the perfect present for every occasion," explains Sarah Coltman, vice president. "We start with a remarkable collection of sterling silver gifts and jewelry. Every gift, no matter how small, is wrapped in a cloth pouch and tissue paper, boxed in trademark Links boxes, tied with lovely ribbons, and placed in our smart Links shopping bags. People just get very excited when receiving a gift from Links. It really says a lot about the gift giver."

While Links of London does not have a formal bridal registry, it is the perfect spot for finding the right gift for the engaged couple. The gift selection is both enchanting and tantalizing. The staff at Links can offer brides and grooms inspired ideas for gifts for each other and for their bridal parties. Personalization and customization is

also available.

"A truly memorable wedding gift is a silver salver tray with the wedding invitation engraved upon it," suggests Coltman. "Brides can give their maid or matron of honor and bridesmaids lovely silver compacts, atomizers, or picture frames. We have a wonderful mahogany and silver bar tray that is just right for groomsmen.

Grooms may want to purchase silver charm bracelets for their brides. This Valentine's Day we are introducing candy heart charms that look like those we ate as children. Each has such perfect messages as 'Be Mine' and 'Love.'"



LINKS OF LONDON

CREED

When Prince Rainier of Monaco wanted to make a deeply romantic gesture to his bride Grace Kelly, he commissioned Creed, (9 Bond St., 228-1732; 897 Madison Ave., 794-4480) the noted Anglo-French perfumery, to create Fleurissimo. Now Creed will custom-design scents for New York's most romantic brides and grooms at both Manhattan stores and at Bergdorf Goodman.

"There is nothing more personal and meaningful than a custom gift," explains Laurice Rahmé, president and owner of Creed USA. "Brides and grooms can order made-to-measure blended scents for each other or commemorate their wedding together with a custom scent. Our custom fragrances also make fabulous anniversary gifts."

The process is fast and fun.





Appointments are made in advance. Each custom blending takes about 45 minutes and ranges from \$200 to \$600. Creed will provide clients with the fragrance recipe so they can come back for refills. The custom fragrance is placed in a beautiful, refillable leather atomizer available in white (for brides!), camel, dark green, black, hot pink, red, and blue.

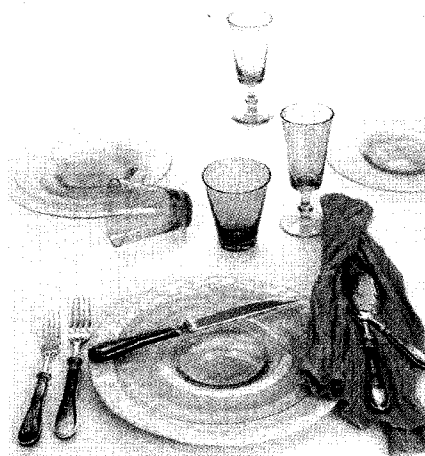
Creed also stocks over 200 of their fabled fragrances, candles, antique perfume bottles, exquisite silk flowers, and more.



Photo: Fred Marcus Photography

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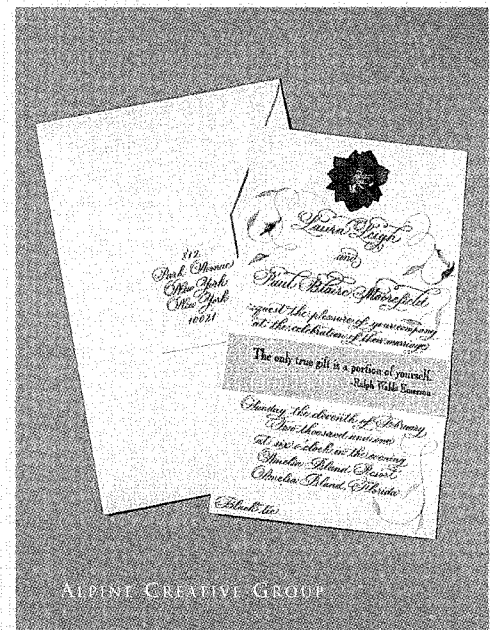
LIKE EVERY OTHER ASPECT OF YOUR WEDDING, YOUR INVITATION IS EXTREMELY IMPORTANT. WHETHER YOU ARE PLANNING A LOW-KEY INTIMATE LUNCHEON OR A FORMAL EVENING WEDDING, THE RIGHT INVITATION SETS THE MOOD AND WELCOMES GUESTS TO THE MOST IMPORTANT DAY OF YOUR LIFE.

ALPINE CREATIVE GROUP

The professionals at Alpine Creative Group (159 W. 25th St., 989-4198 or 1-800-289-6507; www.alpineinvite.com) understand that a wedding invitation must reflect the personal spirit and style of the bride and groom. "We not only offer a comprehensive line of invitations, our in-house graphic design group can create a complete custom design or just add a flourish to enhance a stock invitation," explains president Laura Leigh. "Brides, grooms, and their families turn to Alpine for our creativity, experience, and expertise when ordering invitations and any printed materials for weddings, bridal showers, and

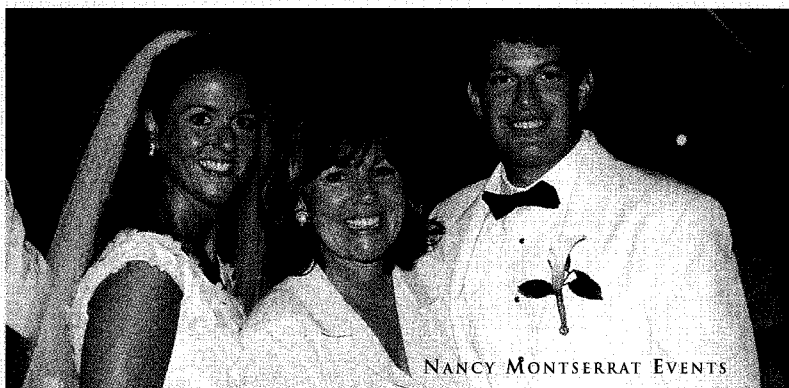
engagement parties."

Like anything else, there are definite trends in wedding invitations. This spring Leigh has noted a trend toward heavy card stock whether it is textured, colored, or tone-on-tone. Traditional invitation sizes are back, along with small square invitations with embossed borders. "We find that many of our clients prefer the traditional look with a personal twist. For example, our graphic designers are implementing unique design motifs engraved within the wedding text or are using our one-of-a-kind wraps with the newest colors and textures available exclusively at Alpine," continues Leigh.



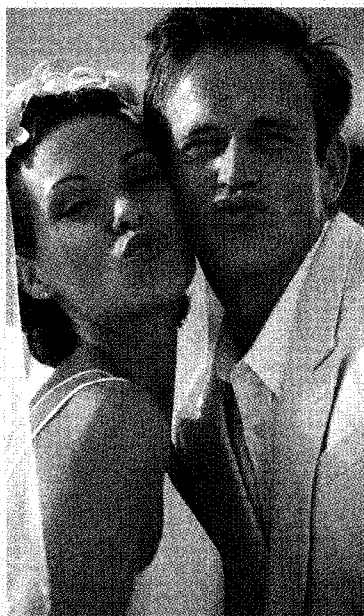
PLANNING THE BIG EVENT

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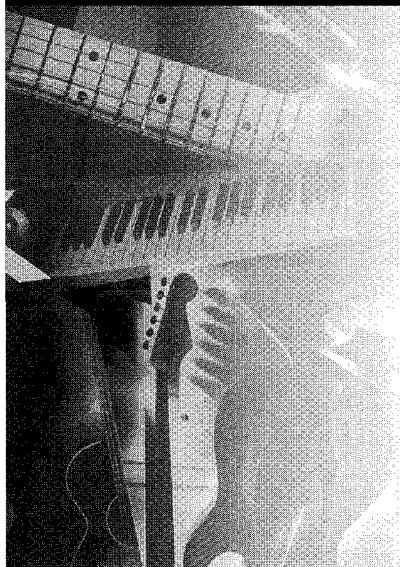
Personal, hands-on care and planning from the first meeting until the last guest leaves define the company philosophy of Nancy Montserrat Events, Inc. (433 Washington St., 334-2155). "I planned a multitude of events while in the corporate world and I now bring that expertise to weddings," explains Montserrat. "I just love work-



ing with brides and grooms and making their vision a reality. My clients really know what they want, but they don't have time to research and plan. That's what I do for them." Nancy Montserrat Events does weddings throughout the tri-state area that range in size from smaller, intimate occasions to elaborate galas with 800 guests. "It doesn't matter how large or small the wedding, every couple wants to say their vows amidst loved ones and celebrate with family and friends."

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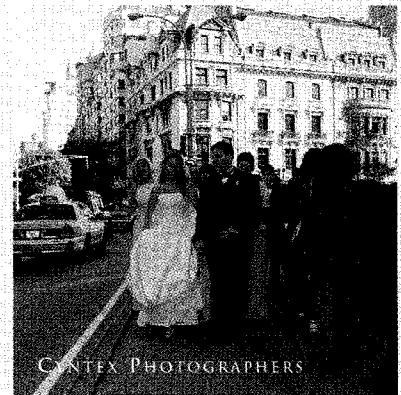
CYNTEX NYC PHOTOGRAPHERS

"We consider ourselves a small boutique studio," says Bruce Deutsch, owner of Cyntex NYC Photographers (18 E. 41st St., 679-6342; www.cyntexnyc.com). "What we do best is what I call 'unconstructed photography.' Our photographers capture the unique spirit and energy of each event by combining candid and formal shots without intruding on the life of the party." Besides capturing the event as is, Cyntex prides itself on showcasing the inherent beauty and the natural background at weddings whether they are New York City landmarks or the grounds of the reception site.

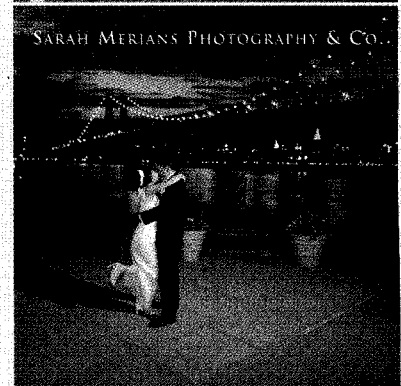
SARAH MERIANS PHOTOGRAPHY & COMPANY

At Sarah Merians Photography & Company (104, Fifth Ave., 4th floor, 633-0502; www.sarahmerians.com), you can choose from among a staff of 13 unique photographers, each offering a distinctive style, ranging from conventional to photojournalistic. "Couples choose the photographer who best reflects their personal style," says Merians, herself an accomplished photographer. "We are with you every step of the way—from the engagement portrait to the finished artistic album."

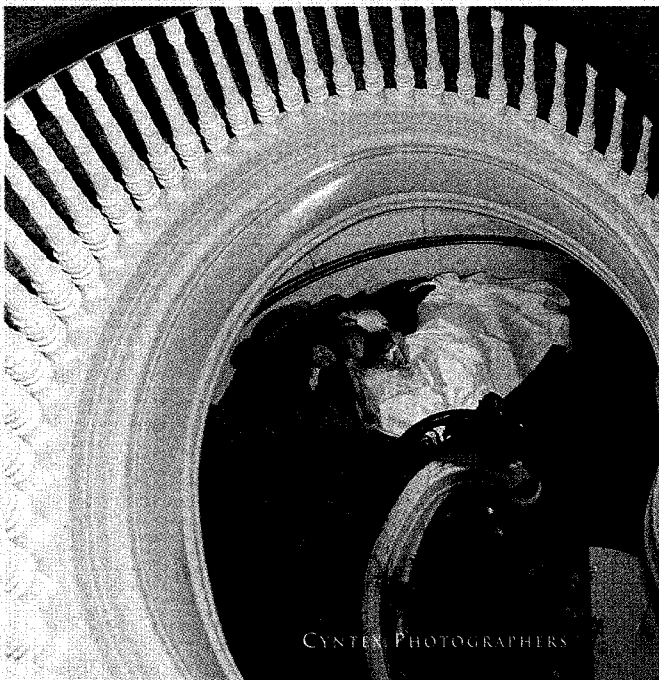
In keeping up with current trends, our new digital photography division



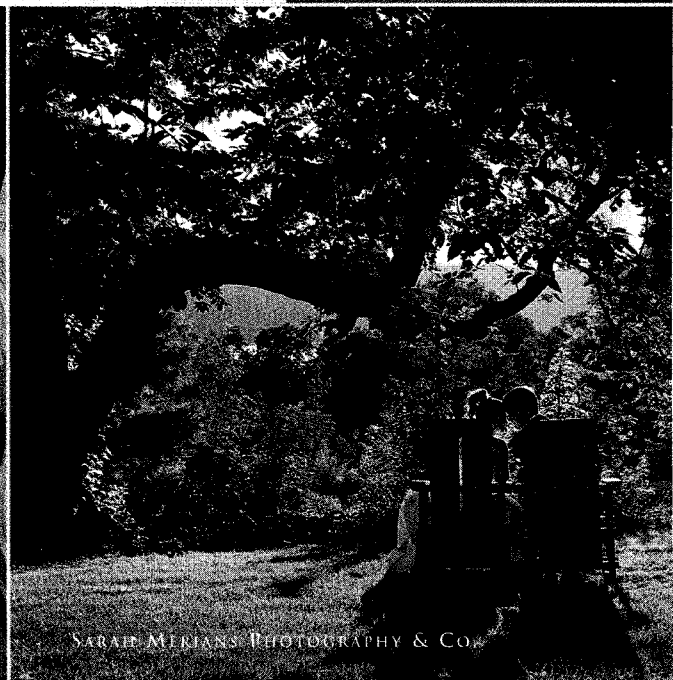
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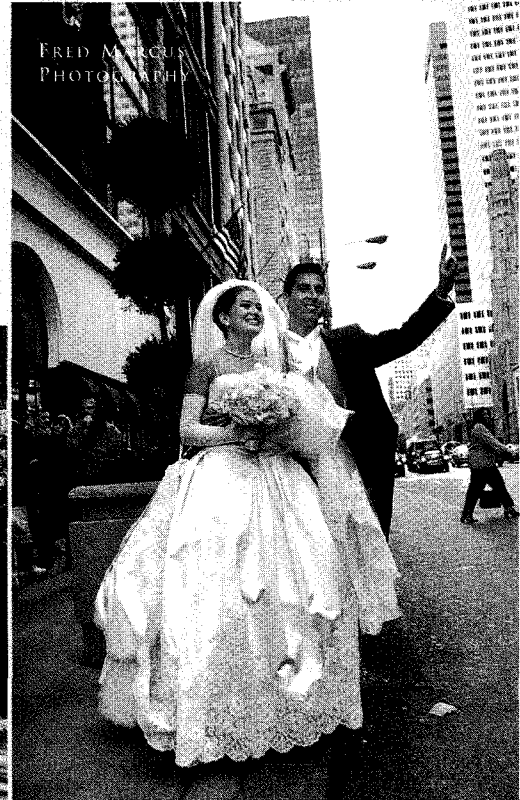
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FRED MARCUS PHOTOGRAPHY

"We combine black-and-white photojournalism with traditional color photography to create two unique looks for each wedding. Brides and grooms love it," explains Andy Marcus, president of Fred Marcus Photography (245 W. 72nd St., 873-5588; www.fredmarcus.com), the photographer recommended by both the Pierre and The Plaza hotels. After 60 years in the business, Fred Marcus Photography knows what brides and grooms want. "We're

now doing weddings for the third generation of clients," continues Marcus. For couples that want a wedding video, Fred Marcus will provide a finished product in the VHS format or the more technologically advanced DVD. Visit the company's Web site to view photographs of parties covered by Marcus.



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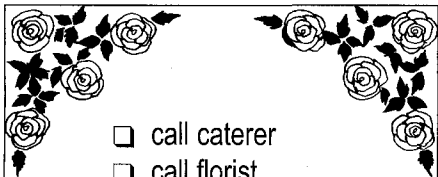
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- ☐ call bridal salon
- ☐ call band
- ☐ call florist back
- ☐ call stationers
- ☐ call reception site
- ☐ call florist again
- ☐ call psychiatrist
- ☐ call it off

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KEN GROSS ORCHESTRAS

Making great party music has been the business of New York City's Ken Gross Orchestras (1-800-688-4480) for over 15 years. A Juilliard graduate and veteran of Broadway and MTV, Ken Gross pleases his clients with set bands featuring excellent horn and rhythm sections, superb vocals, and a famously diverse repertoire. "My clients want a great sound," says Gross, "combined with the savvy to keep the party lively and the dance floor full." Working closely with each bridal couple, Ken customizes every playlist. Popular styles include big band, swing, standards, Top 40, contemporary, R&B, Motown, Broadway, classical, jazz, plus a variety of ethnic styles.

HAL PRINCE MUSIC

"Music makes a party and there's no rehearsal for your wedding day. Every aspect of your event must go perfectly. That's why so many brides and grooms turn to Hal Prince Music (354-4100; www.halprince.com) for the most versatile and accomplished entertainment," explains owner Jill Prince, who now manages the firm that her father, orchestra leader Hal Prince, started 40 years ago.

Hal Prince Music ensembles include professional studio musicians who have recorded and performed with a wide range of talent including Gloria Estefan, Ricky Martin, Tony Bennett, Stevie Wonder, Roger Daltry, Billy Joel, and Chuck Berry. Music

and entertainment professionals often turn to Hal Prince Music for their own weddings, which is testimony to the high caliber of their musical talent. After his recent wedding, the musical director of *Rent* told Jill that the band was "top flight and full of rock solid musicians."

Jill Prince and her staff meet individually with couples to assess the kind of party they want and to suggest the right band, orchestra, classical ensemble, jazz group, or DJ. The variety of music encompasses swing, R&B, Latin, classic disco, classic rock, and contemporary.



Photo: Fred Marcus Photography

Photo: Sarah Merians Photography & Co.



HARBOR LIGHTS MUSIC

"Music sets the tone and atmosphere for every wedding. Selecting the right music is a crucial decision for any bride and groom," explains Bernie Leiner, owner of Harbor Lights Music (914-479-0077; www.harborlightsmusic.com), a full-service entertainment company that has specialized in high-energy, elegant musical presentations for 20 years. "What differentiates our company is the caliber of our musicians. Our professionals have worked with top talent including Celine Dion, Billy Joel, Frank Sinatra, Taylor Dayne, Rolling Stones, and on the Broadway stage. Our prestigious roster of satisfied clients includes Clive Davis, Stanley Jaffe, and Ron Silver."

Harbor Lights can provide everything from an eight-piece band to a 22-piece orchestra with a Sinatra-style vocalist. And every music genre is available ranging from swing to contemporary music and every style in between including Motown, and '70s and '80s dance music. No matter the style, the experienced musicians of Harbor Lights play all music in a most authentic manner. Classical ensembles, specialty bands, and DJ services are also available.

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DESTINATION WEDDINGS

MANY COUPLES ARE JETTING OFF TO EXCHANGE VOWS WITH FAMILY AND FRIENDS IN TOW. PLANNING A DESTINATION WEDDING IS A HOT TREND AMONG MODERN BRIDES AND GROOMS.

CAYMAN ISLANDS

If you're looking for something completely different for your wedding, consider the Cayman Islands. It's actually easier than you might think.

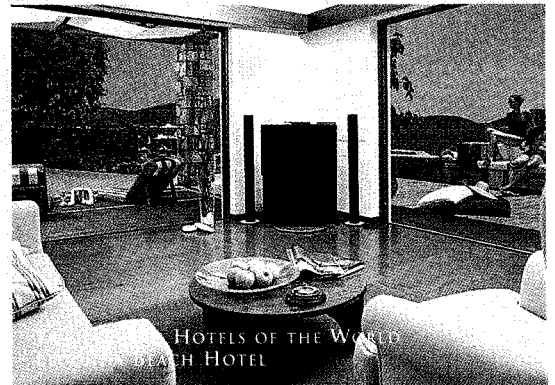
Destination weddings have been gaining in popularity and the Cayman Islands are the perfect Caribbean location for New Yorkers. Just three hours from New York, the Cayman Islands boast perfect weather, friendly people, wonderful lodging, superb dining, and the world's top scuba diving and snorkeling. As a major banking center, the Cayman Islands have the Caribbean's highest standard of living and visitors feel very welcome and safe.

Planning a wedding in Grand Cayman may even be simpler than in New York. Martinne Knight of Celebrations (345-949-2044; www.celebrationsltd.com) an event planning company located on Grand Cayman explains. "We have planned weddings for many New Yorkers. Couples can fly in for a long weekend and we will show them a variety of venues. Then Celebrations takes care of all the details

including booking the wedding site, transportation, photography, videography, music, floral arrangements, and even spa treatments. You and your guests just have to show up for the wedding. There is no blood test, just a simple registration form that we take care of for you. Present this with your landing card and you are free to be married."

There is no shortage of creative wedding ideas in the Cayman Islands. Many couples dream of a sunset wedding right on Seven Mile Beach, one of the world's most stunning stretches of sand. Others choose ceremonies on board privately chartered boats, at the beautiful Queen Elizabeth II Botanic Park, historic Pedro Castle, or at one of the many leading resort hotels, and lovely waterside restaurants. One couple even exchanged vows on a chartered boat at famed Stingray City in North Sound, a dive site and adjacent sandbar where everyone—with our without snorkel gear—can feed and touch the friendly stingrays.

For a long weekend party with friends and family, Celebrations will recommend a local water sports company to plan activities such as scuba, snorkeling, fishing, windsurfing, sailing, sunset cruises, yacht charters, and more. Beyond water sports, enjoy golf, biking, hiking, historical sites, and beautiful nature preserves. Grand Cayman, Cayman Brac, Little Cayman Cayman Islands Department of Tourism, 682-5582 or 1-800-346-3313; www.caymanislands.ky; www.divecayman.ky

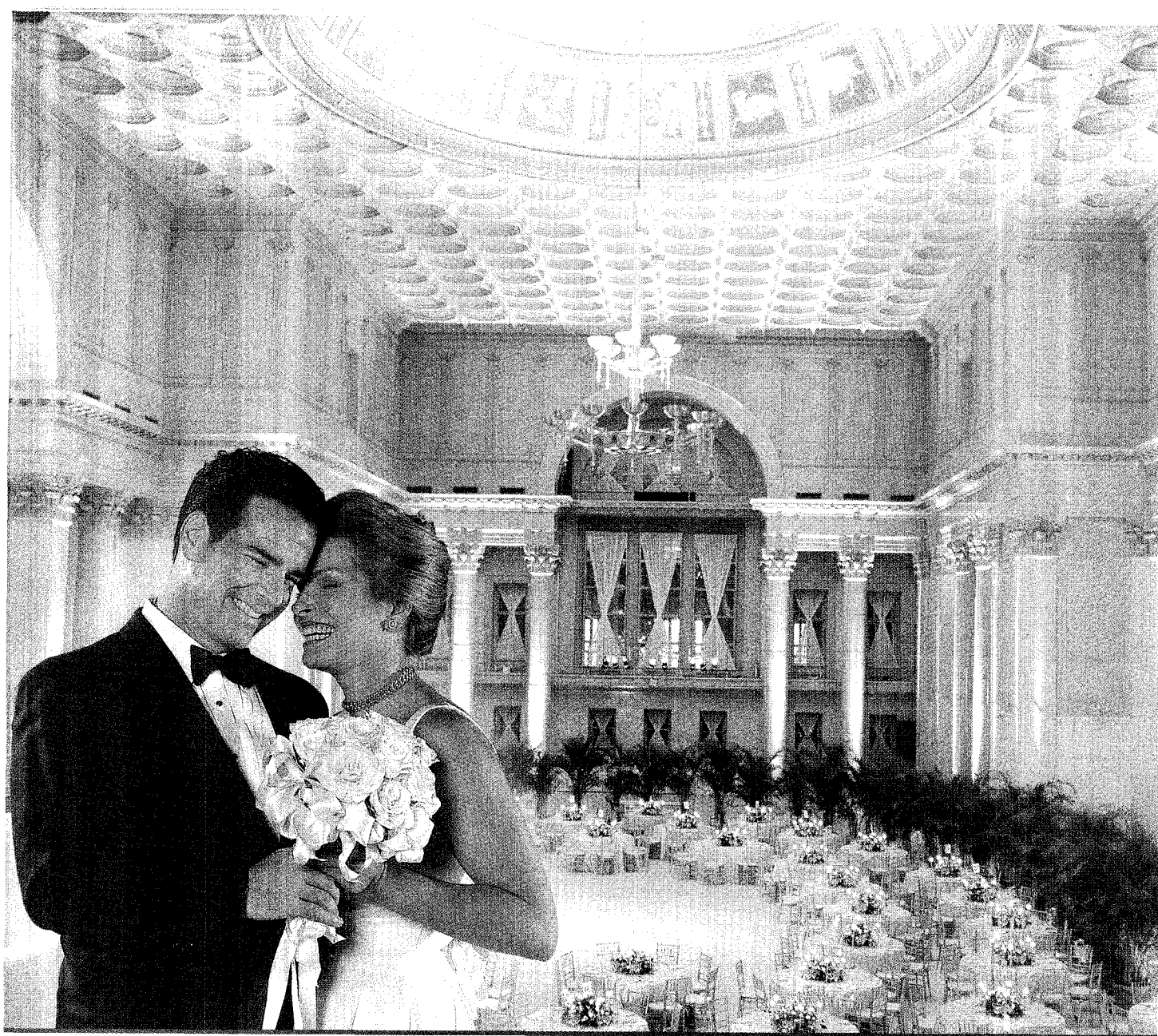


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Your honeymoon should be the trip of a lifetime and the right accommodations will make your wedding trip extraordinary. Instead of simply reserving a hotel room, enjoy a luxurious suite at one of the world's finest hotels. The Leading Hotels of the World, the premier organization representing more than 350 of the world's most prestigious properties, is now offering the "Leading Suites" program. Simply reserve your suite in one of the organization's 200 participating hotels (in 60 countries throughout the world) and enjoy a 20 percent savings off the published rate or one of three special added value amenities: complimentary airport transfers at the destination, complimentary dinner for two at the hotel's main restaurant, or complimentary breakfast and Champagne, and flowers upon arrival. Reservations require an American Express® Card.

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BAMBOU

243 E. 14th St., 358-0012;
www.bambounyc.com

Imagine an intimate wedding in a fabulously romantic Caribbean great house and you have the Bambou experience. Perfect for intimate weddings of up to 60 guests, Bambou's front lounge is perfect for ceremonies and cocktails. Guests then move to the palm-lined dining room set with white linen tablecloths, tropical flowers, and glittering candles. Bambou's inventive menu—the tastes of the Caribbean infused French technique—can be customized for each wedding, and wedding packages can include many special services such as flowers.

BRASSERIE

100 E. 53rd St., 949-8248;
www.restaurantassociates.com

This New York classic, reopened in January 2000 to rave reviews after a five year hiatus, is the ultimate spot for a decidedly chic city wedding. The

exceptional sleek and modern décor, plus the classic, contemporary French cuisine by chef Luc Dimnet make this the perfect venue for weddings with 80 to 160 guests. Couples who want to make a statement will select the Brasserie.

BRASSERIE 8 1/2

9 W. 57th St., 949-8248; www.restaurantassociates.com

Located in the classic Gordon Bunshaft building on West 57th Street, Brasserie 8 1/2 is an inspired locale for a Manhattan wedding combining modern design, great art, and wonderful food. Opened in July 2000, Brasserie 8 1/2 can host intimate and larger gatherings ranging in number from 40 to 200. There is a private party room or weddings can take over the whole restaurant. Guests

descend a majestic staircase into a chic, contemporary space. Original Matisse paintings owned by building proprietor Sheldon Solow line the lounge walls. The dining room's centerpiece is a rare floor-to-ceiling glass mural by renowned French artist Ferdinand Léger. Chef Julian Alonzo has updated the Brasserie's classic menu with the finest fresh ingredients.



Photo: Piero Ribelli

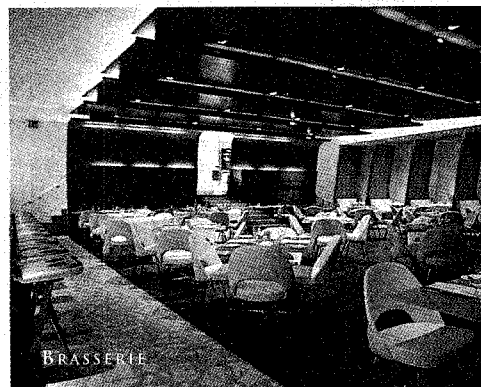


Photo: Liz Steger

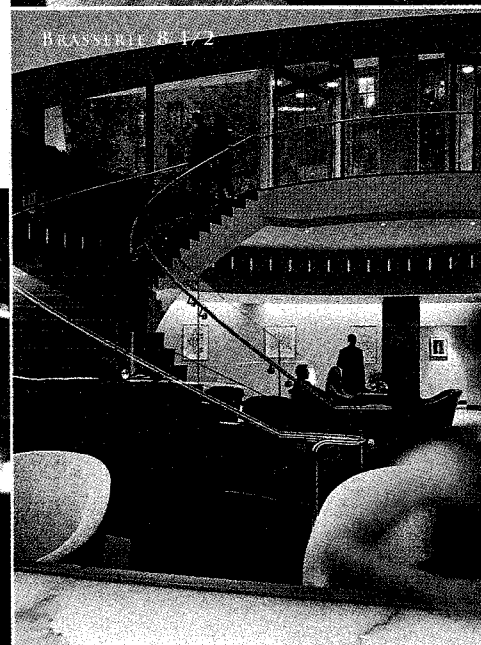


Photo: Michael Moran

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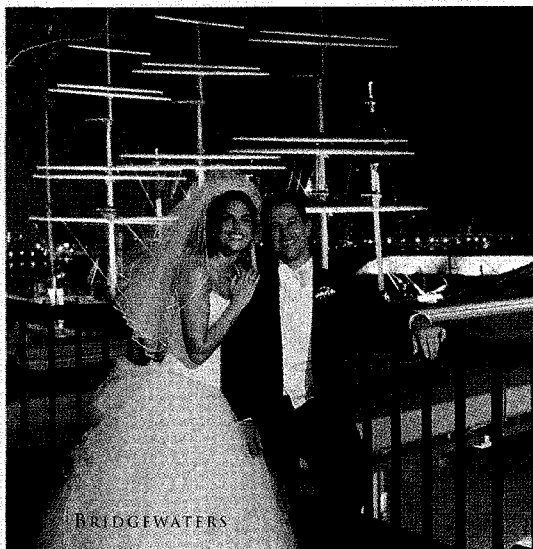
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Photo: Fred Marcus Photography



BRIDGEWATERS

BRIDGEWATERS

**11 Fulton Street, 608-7400;
www.bridgewatersnyc.com**

Situated in Fulton Market, a landmark, waterfront building in the heart of historic South Street Seaport, Bridgewaters offers a choice of rooms for your ceremony and party – whether you're planning an intimate wedding for 60 or want to raise the roof with 500. Panoramic windows and wraparound terraces showcase some of New York's most breathtaking views overlooking the New York harbor, the Brooklyn Bridge and the Wall Street skyline. Cocktails can be served outdoors on the cobblestone, wraparound terraces. Bridal couples often pose on the terrace with the romantic backdrop of the harbor. In the Museum Club, a small-craft wooden boat collection from the South Street Seaport Museum is suspended from the ceiling, lending the space a yacht club feeling. An aqua hallogen system spills soft, blue light onto the ceiling creating a warm, intimate ambiance. The spacious Bridge Room is a unique alternative to a hotel ballroom. Dramatic lighting casts an amber glow while the bridal couple dances to the twinkling lights of the Brooklyn Bridge on a cherry wood dance floor.



BROOKLYN BOTANIC GARDEN

And the Contemporary American cuisine with European and Asian influences is the creation of chef Chris Siversen. On-premise event planners will take care of every detail so you can relax and enjoy your wedding.

BROOKLYN BOTANIC GARDEN

**The Palm House, 1000 Washington Ave., Brooklyn, NY,
718-398-2400; www.palmhouse.com**

Charles, Sally and Charles, exclusive caterers at The Palm House at Brooklyn Botanic Garden, are renowned for creating the most elegant and exquisite weddings for up to 300 guests at this 52-acre garden. This family owned operation was the highest rated caterer in the last two issues of the *Zagat Marketplace Survey*. Every magical wedding evening begins at 6 p.m. when the Garden is closed to the public. As guests arrive, they are greeted with mineral water and Champagne as they stroll to the ceremony's site, which may be the Rose Garden, the Cherry Esplanade, the Japanese Garden,

or the Meadow. Cocktails are held at the Reflecting Lily Pools or in the Steinhardt Conservatory during inclement weather. The main reception follows in The Palm House, a dazzling replica of the original, Stanford White-designed glass atrium. The Palm House is truly a wedding venue for couples who want an event that is strictly different and special. Charles, Sally and Charles will create a four star menu just for you and can also assist you with floral arrangements, photography, and music selections.

CAFÉ CENTRO

**MetLife Building, 200 Park Ave.,
949-8248;**

www.restaurantassociates.com

If you long to be married in Paris,



Photo: Liz Steger

consider Café Centro. Modeled after a classic Parisian bistro, Café Centro, combines the soul of Paris and the heart of New York City. Terrazzo floors inlaid with marble, columns accented with gold leaf and sculpted friezes of wildlife, a beautifully detailed wood ceiling, soft amber lighting and a fully exposed glass kitchen complete an Art Deco look that evokes Paris and New York in the 1930s. Chef Franck Deletrain will customize a menu for brides and grooms that reflects the restaurant's distinctive French cuisine with American and international influences. Intimate parties of 40 may be accommodated in a private room while weddings up to 200 take over the entire restaurant. In warmer months, an outdoor café is perfect for cocktails.

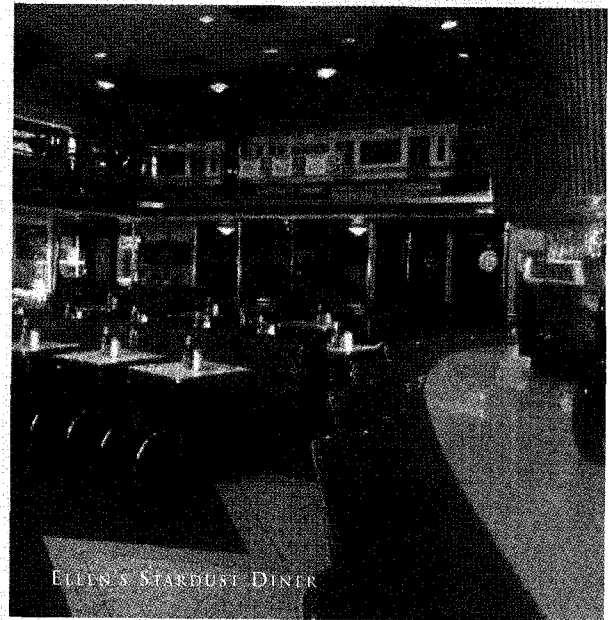
ELLEN'S STARDUST DINER

1650 Broadway , 956-5151,

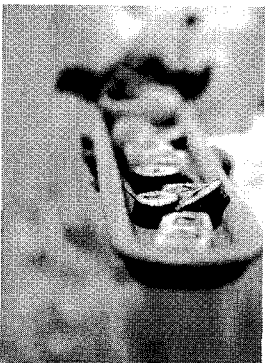
contact Jim or Ellen;

www.ellensstardustdiner.com

This Theater district favorite is an off-beat venue perfect for weddings and commitment ceremonies with a twist. This inventive 1950s diner features the main dining room, an overhead balcony, and a downstairs theater. Video screening facilities are available. A singing wait staff and traditional diner fare including meatloaf and chicken potpie complete the authentic '50s diner ambiance. Ellen's Stardust Diner can accommodate functions from 50 to 450 depending on how much space you would like to book. The theater can be used for ceremonies or parties as well as the main dining room and balcony. If '50s diner fare is not your preference, the



chefs can offer a more traditional menu. Open since 1994, Ellen's Stardust Diner is a one-of-kind-venue for your special day.



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THE MARK

**Madison Avenue at East 77th Street,
744-4300 or 1-800-THE-MARK;**

www.mandarin-oriental.com

Located in Manhattan's exclusive Upper East Side neighborhood, The Mark offers brides and grooms an unrivaled location for a truly luxurious wedding that is more reasonable than you might expect. From the striking Art Deco façade, landmark copper tower, and brass flagpoles, to the neo-classical Italian style décor, The Mark is an elegant venue for intimate weddings or gatherings of up to 160 guests. The second floor Townhouse area is the setting for a memorable wedding. Guests arrive and are ushered up to the greeting area. Cocktails are enjoyed in the Greenhouse and the Salon while the main reception is held in the Mark Suite. Chef David Paulstich of Mark's Restaurant will tailor a menu to your specifications that reflects his unique brand of American fusion incorporat-

ing continental, Mediterranean, and Asian traditions.

NEW YORK MARRIOTT DOWNTOWN HOTELS

Three World Trade Center and 85 West St., 266-6145; www.marriott.com

The tip of Manhattan is now one of the city's most exciting spots to be married due to the influx of such leading hotels as the New York Marriott Downtown properties. Both hotels offer grand spaces for the perfect New York wedding. Three World Trade Center's Grand Ballroom is a dramatic, contemporary space with a fabulous dance floor that holds up to 450 guests. At 85 West Street, a smaller, boutique property with traditional flair, has a Grand Ballroom that can host up to 350 guests. One call is all you need to make to inquire about either location. Each hotel has a wedding planning staff dedicated to making your wedding absolutely perfect with flexible menus and complete pack-

ages that include the ceremony, the reception, and accommodations. Every wedding couple receives a complimentary bridal suite.

**THE NEW YORK PALACE
455 Madison Ave., 303-7766;
www.newyorkpalace.com**

Weddings at The New York Palace are pure magic. From the moment you enter the dramatic Madison Avenue courtyard, a special tone is set that lasts throughout the wedding. The Villard Ballroom is a romantic, classic space in ivory and gold with murals that depict French country scenes, high ceilings, and outstanding chandeliers. Perfect for weddings of 125 to 220 guests, the ballroom's oval shape allows for a central dance floor. The Palace has 12 other banquet rooms that accommodate events for as few as 10 guests to up to 200. A wedding professional will see to every detail. Menus are personalized and include a wide selection that ranges from clas-



Photo: Dan Ham

sic French to new American cuisine. A complimentary bridal suite for the wedding night may be used by the bride prior to the wedding while grooms are provided with private changing facilities.

PALIO RESTAURANT

151 W. 51st St., 245-4850; www.thi.it

Palio always closes for weddings so yours will be a most private and romantic affair for 100 to 125 guests. The drama starts with cocktails downstairs where the famed dramatic horseshoe-shaped bar is backed by the striking, four-paneled Sandro Chia mural depicting the Palio of Siena, the historic horse race dating back hundreds of years. Upstairs, the dining room is an elegant oasis of cream-colored walls, mahogany paneling, and bright Palio flags. Tables are set with white linens and distinctive brass shell plates. Traditional Northern Italian cuisine that changes seasonally, an accommodating staff, and an enchanting setting make Palio a marvelous Manhattan wedding venue.



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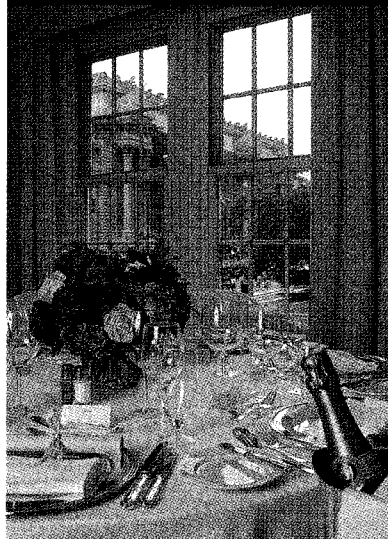
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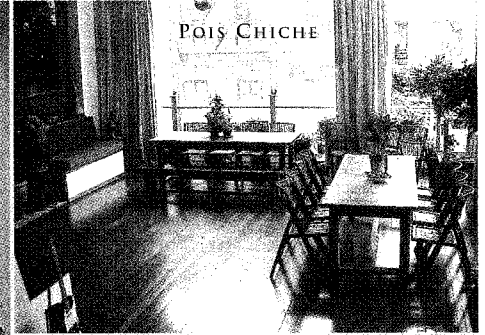
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THE PENINSULA NEW YORK
700 Fifth Ave., 956-2888 or 1-800-262-9467; www.peninsula.com

This sophisticated midtown Manhattan hostelry can host small intimate weddings or occasions with 125 guests for dinner and dancing. The Gramercy room is perfect for the larger weddings. Located on the third floor overlooking Fifth Avenue, The Gramercy's muted décor is one of understated elegance and provides the perfect backdrop for your particular vision. The walls are covered with a subtly striped fabric and hung with

period photographs of New York at the dawn of the 20th century. Five other functions rooms provide more choices. From May to October, the Pen-Top Terrace, the hotel's 23rd floor open-air terrace is perfect for outdoor weddings. Fabulous 360-degree views of Manhattan make this a most unique spot. Chef Oliver Dudler of the hotel's Adrienne restaurant is there to create a sumptuous menu to suite your tastes. Couples should inquire about a suite for their wedding party. The 36,000 square-foot, tri-level Peninsula Spa is ideal for pre-wedding



pampering, workouts, massages, beauty, nail, and hair appointments. Spa gift certificates make great gifts for the bride and groom's wedding parties.

POIS CHICHE
640 Broadway, 260-0790;
www.poischiche.com

Pois Chiche (French for "chickpea") is a private party space in NoHo designed to host special occasions with 40 to 65 guests. Intimate weddings, rehearsal dinners, and commitment ceremonies are relaxed occasions at Pois Chiche. The spacious venue with high ceilings, large windows, and loads of plants has an open, airy, country feeling. Fine French cuisine with American and Asian twists is provided by chefs who also work for River Café and Le

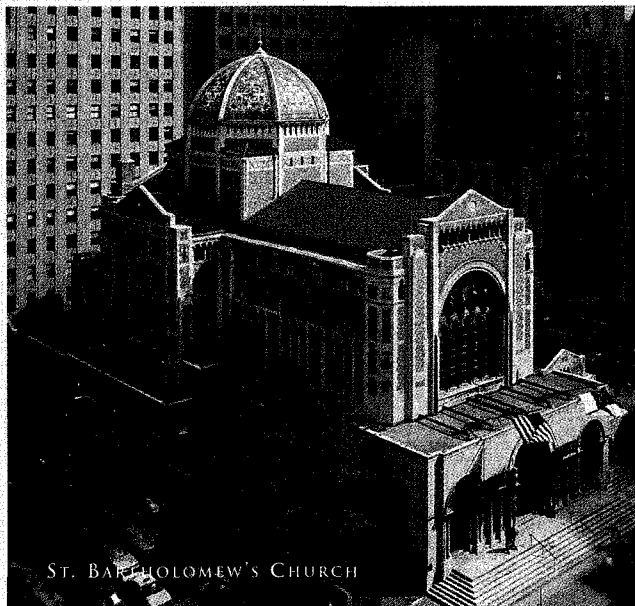
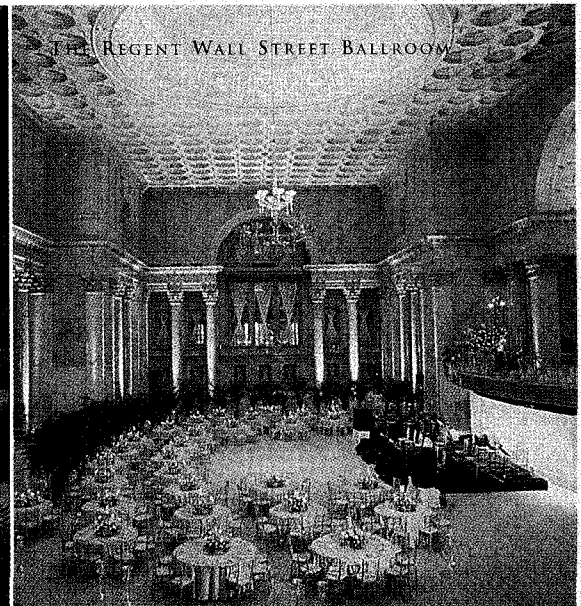


Photo: Christopher Little

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THE REGENT BALLROOM AT THE REGENT WALL STREET

**55 Wall St., 699-5695;
www.regenthotels.com**

The Regent Ballroom is a most spectacular wedding setting located in The Regent Wall Street, Wall Street's only five star hotel that opened in January 2000. This dramatic building has a grand history dating back to 1842. Originally the Merchant's Exchange, the building later was the Customs House and eventually became Citibank. The majestic Regent Ballroom was designed by Isaiah Rogers, a 19th century architects who worked in the Greek Revival style. Eighteen columns made of imported Italian marble encircle the grand space. Overhead, a soaring 70-foot ceiling features a gold leaf dome sur-



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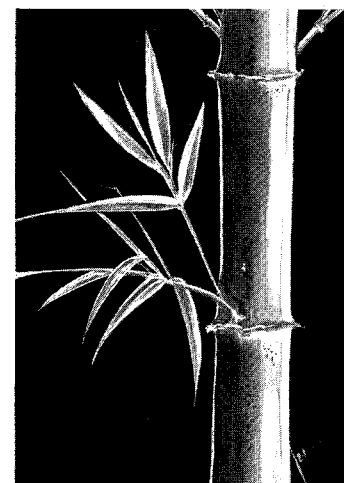
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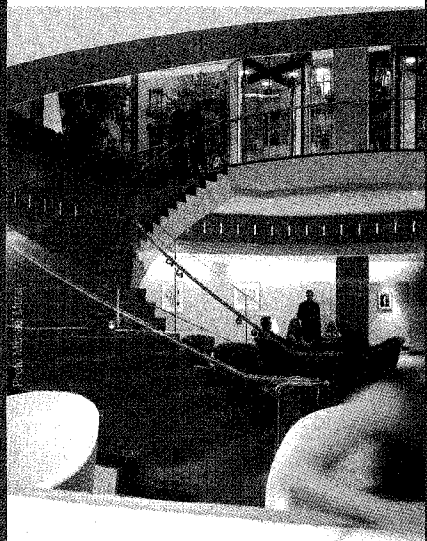


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rounded by Wedgwood panels depicting the signs of the zodiac and the four points of the compass. A dramatic Mezzanine surrounds the room while large windows let in natural light. After cocktails up in the Mezzanine, guests descend the stairs into the ballroom for opulent, fairy tale weddings. Specialty lighting and moveable walls are used to customize the space. Chef John Halligan, formerly of the RIHGA Royal Hotel's Halcyon restaurant will design a sublime menu for your wedding.

THE STANHOPE PARK HYATT NEW YORK

995 Fifth Ave., 774-1234;

www.parkhyatt.com

What could be more exclusive than a Fifth Avenue wedding? Newly refurbished, The Stanhope Park Hyatt New York's old world style and timeless elegance make this a splendid venue for weddings, both intimate and grand, bridal teas, rehearsal dinners, and post wedding brunches. Plan a small party of 10, a sit-down dinner for 85, or a cocktail reception for 150. The second floor reception rooms used for weddings overlook The Metropolitan Museum of Art. Natural light compliments the soft beiges and cream palette of these



elegant spaces. The main floor Library is a perfect setting for family portraits. Chef Curt Sassak of Melrose will create a delicious menu that reflects the restaurant's contemporary American cuisine. Champagne and chocolate-covered strawberries greet brides and grooms in their complimentary one bedroom suite overlooking Fifth Avenue.

WATER'S EDGE

The East River at 44th Drive,

Long Island City, 718-482-0033;

www.watersedgenyc.com



Photo: Sarah Merlans Photography & Co.

Stunning views of the East River and Manhattan may be the first reason brides and grooms find Water's Edge a captivating venue for their special event. But Frederick Keiffer's fine American cuisine and a thoroughly professional wedding planning staff will make your dream wedding a reality. Weddings of 50 to 400 can easily be accommodated in the second floor ballroom with floor-to-ceiling windows. A private boat takes your guests from 34th Street across the East River to Water's Edge. Outdoor ceremonies may be held on the pier.

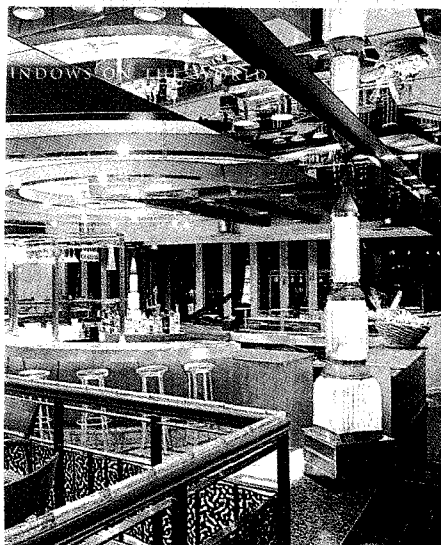
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Photo: Chris Little



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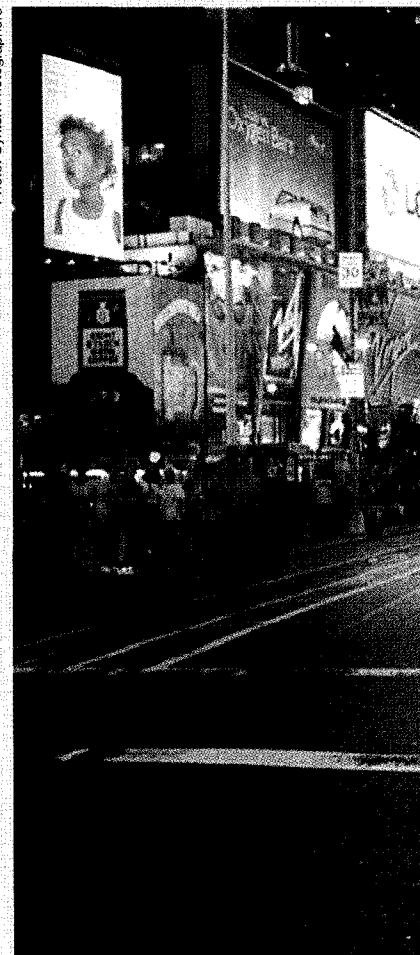


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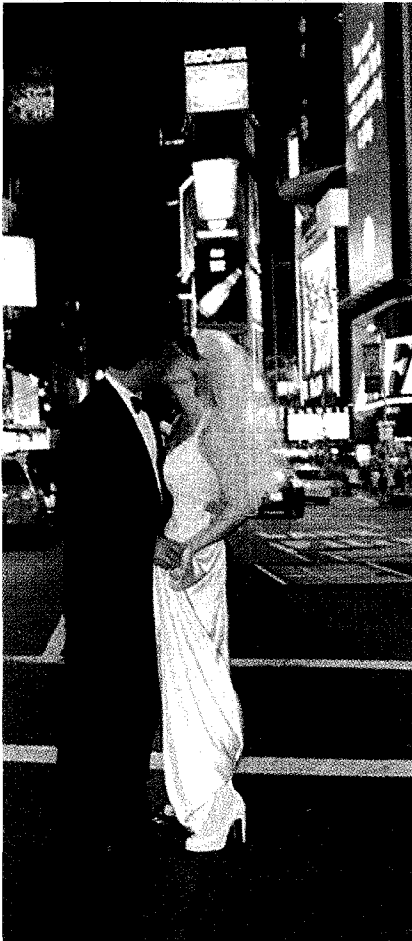
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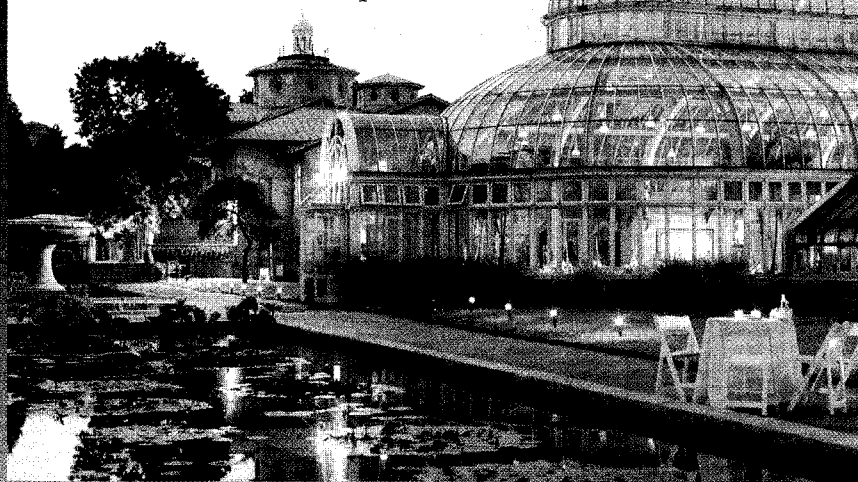
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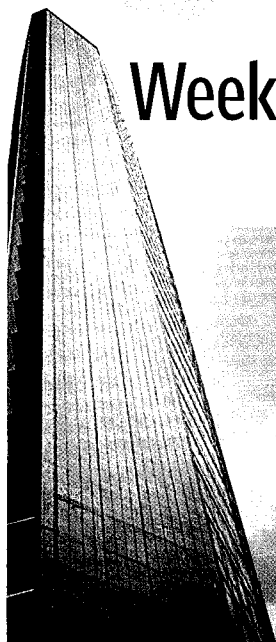
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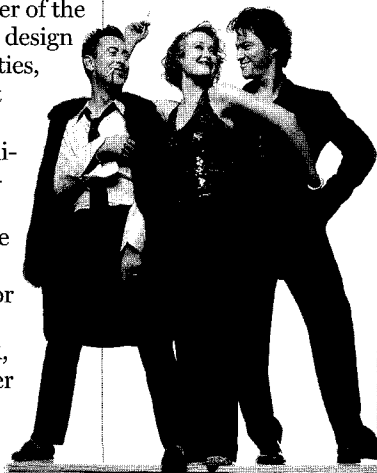


Art

Gio Ponti: A Metaphysical World

At the Queens Museum of Art

He's not a shelter-magazine demigod like Charles and Ray Eames. But Gio Ponti was at the center of the lively Milanese design world of the fifties, and his elegant work in every medium—architecture, ceramics, textiles—broke out of the modernist box, paving a way for today's eclecticism. (Pictured, his Pirelli Tower in Milan; see listing, page 209.)



Food

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Whole Foods' cultish devotees are already salivating over the chain's New York debut. The 30,000-square-foot cavern at Seventh Avenue and 24th Street isn't just for produce, either—it'll have prepared foods, meats, baked goods, and a seafood department so big that the Chelsea store has its own dock and processing center in New England. Opens February 15.

Best of the Week

Movies

Pollock

Opens February 16

Ed Harris captures splatter master Jackson Pollock in all his paint-spattering, Scotch-swilling, critic-infuriating glory. Our advice: See it downtown, then raise a glass at the Cedar Tavern, the artist's celebrated hangout on University Place. (See listing, page 194.)

Theater

Design for Living

At the American Airlines Theatre

Alan Cumming is cornering the Broadway market on baroque prewar sexuality: He's gone from *Cabaret* (which won him a Tony) to Noël Coward ménage à trois farce. What's next, Jean Cocteau? Tony winner Jennifer Ehle (*The Real Thing*) and Dominic West (both pictured, with Cumming, left) co-star. Previews start February 17. (See listing, page 200.)



Books

The Bonesetter's Daughter

By Amy Tan; G.P. Putnam's Sons; \$25.95

A writer of Amy Tan's popularity might be forgiven for trying to crank 'em out and bring in a few million bucks. But it's been six years since her last book—half her publishing career—and *The Bonesetter's Daughter* is only her fourth novel. It'll be familiar territory to *Joy Luck Club* readers: *Bonesetter* is a Chinese-American mother-daughter story, full of generational frustrations. In stores February 19; Tan herself will read

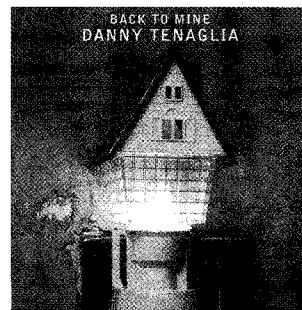
and sign books at the Union Square Barnes & Noble on February 20. (See listing, page 224.)

Nightlife

Danny Tenaglia

At Twilo

Hard to think of house music having elder statesmen, but Danny Tenaglia has the qualifications: After more than a decade spinning around New York, he's a bona fide international star. His 2000 CD *Back to Mine* is still selling briskly. And on February 18, he's coming home to Twilo—where he'll be sharing a bill with Carl Cox—for the first time in two years. (See page 220.)



Brains Over Beauty

The sequel to *The Silence of the Lambs* was literary Grand Guignol; Ridley Scott and Anthony Hopkins take it even further, turning *Hannibal* into a gross-out cartoon.

THE MOST CHARITABLE ASSESSMENT of *Hannibal* I can make is to call it a burlesque about the difficulties of staying retired. Anthony Hopkins's Hannibal Lecter, having escaped confinement at the end of *The Silence of the Lambs*, returns in its sequel after about 30 pulpy, excessively expository minutes, and the movie sorely needs him: He's not the only one who is famished for something to chew on. Lecter is living as a curator in a fifteenth-century palazzo in Florence, with hardly a killing to his credit in the past decade. FBI agent Clarice Starling, once a rookie played by Jodie Foster, now a hardened pro played by Julianne Moore, is eventually put on his case after being made to take the rap for a drug bust gone blooey. Though they don't actually meet until near the film's end, Lecter and Clarice are kindred spirits: ultrasmart loners who exhibit good manners amid gross-outs. Clarice even has an impressive, Hannibalistic roster of kills; there's a rather feeble joke involving her receiving

a congratulatory letter from the Guinness people on being the female agent with the most hits. Once Lecter realizes Clarice is back on his tail, he perks up. He looks more plush and less like a logy moray eel.

I was not one of the many who thought *The Silence of the Lambs* an imperishable classic. Its director, Jonathan Demme, eliminated just about everything I admired him for in such films as *Citizens Band* and *Melvin and Howard* and the Talking Heads documentary *Stop Making Sense*—his funky expansiveness and generosity—and instead indulged in crime-blotter profundities. Jodie Foster had a feral fearfulness that made one afraid for her, but her mind-meld sessions with Hopkins's Lecter were pure deadpan hokum; and Hopkins's performance was essentially a repertoire of bogeyman faces. (As Lecter in the earlier *Manhunter*, Brian Cox actually gave the more imposing performance, but the film was a commercial dud.) Hopkins replicates his light, creepily insinuating voice in

Hannibal
Directed by Ridley Scott;
starring Anthony Hopkins and
Julianne Moore.

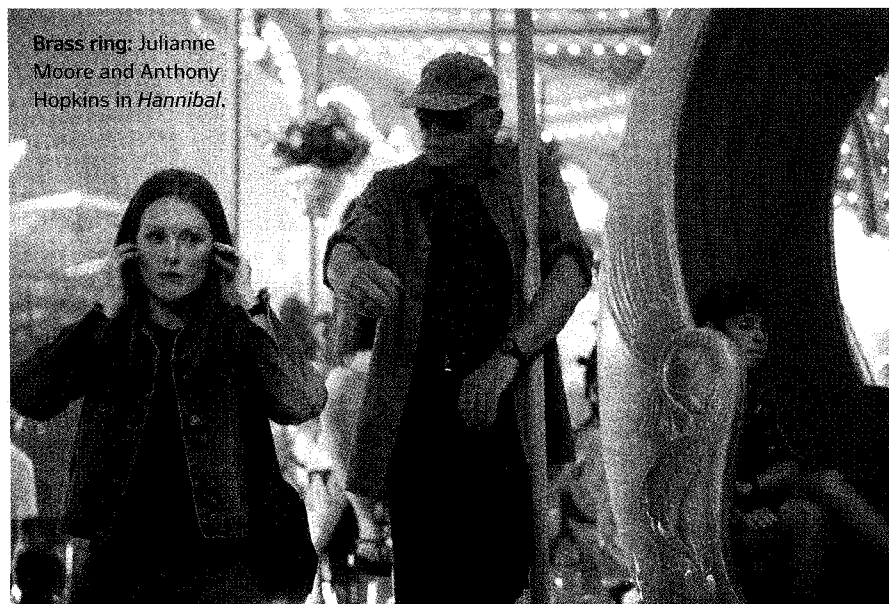
Sous le Sable
Directed by François Ozon;
starring Charlotte Rampling
and Bruno Cremer.

Hannibal, but otherwise he's more dapper and plump—abstaining from cannibalism apparently has not been good for his waistline. He has made Lecter a more princely monster this time out, and the film is careful to make each of his kills justifiable. Not that it needed to; I'm sure audiences

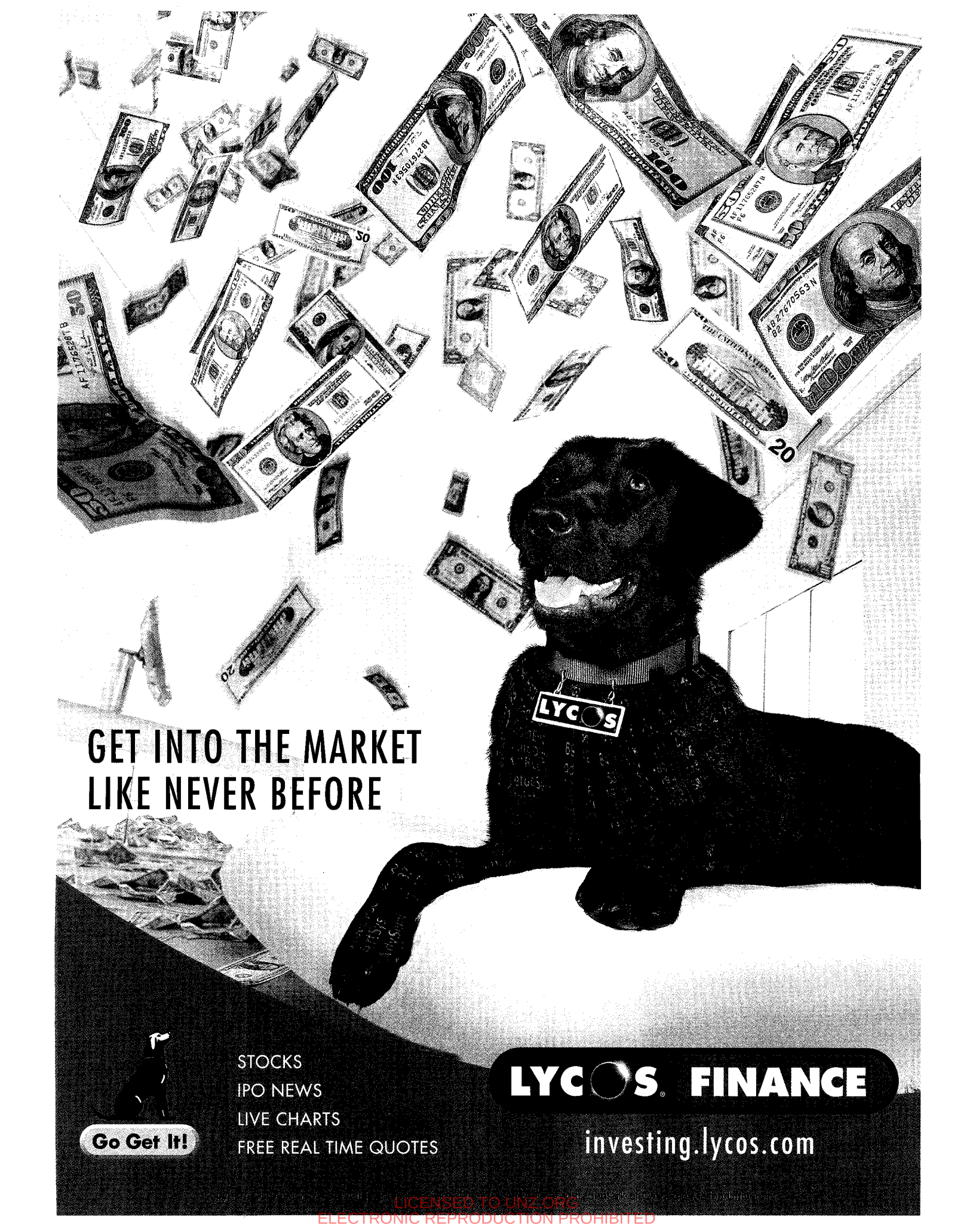
would have sympathized with Lecter anyway. We're such suckers for good breeding.

Ridley Scott, who directed from a script by David Mamet and Steve Zaillian, must have realized he faced a much bigger problem here than just getting audiences to accept a new actress as Clarice. He had to find a way to retain the horror of the first film without dragging the whole enterprise down into terminal glumness. The 1999 Thomas Harris best-seller from which the film is derived distanced itself from the previous books featuring Lecter in being outrageously over-the-top: camp Grand Guignol. The movie often stays in that same flamboyant spirit, but Scott is not exactly the wittiest of filmmakers; he's too infatuated by glissando camera moves and spangly set pieces. Most of his attempts at black humor in *Hannibal* fall flat because humor requires a certain humbleness and Scott is too busy trying to wow us. There are almost no quiet effects in *Hannibal*, and, despite the Florentine scenes, there's not much beauty either. When Scott veers into farce, as in a sequence where wild boars are shown goring a Lecter-like dummy, or FBI experts sniff a letter to determine its origin, the film just seems screwed-up, tone-deaf. It's difficult to know what was intended throughout much of this movie. We get so many extreme close-ups of Gary Oldman playing a vengeful, gruesomely disfigured victim of Lecter's that it's as if Scott were inviting us to take a bite out of him, too.

Audiences reacted to Lecter in *The Silence of the Lambs* the way they might to a true-life serial killer; his gobbling was not considered a joking matter. The audi-



Brass ring: Julianne Moore and Anthony Hopkins in *Hannibal*.



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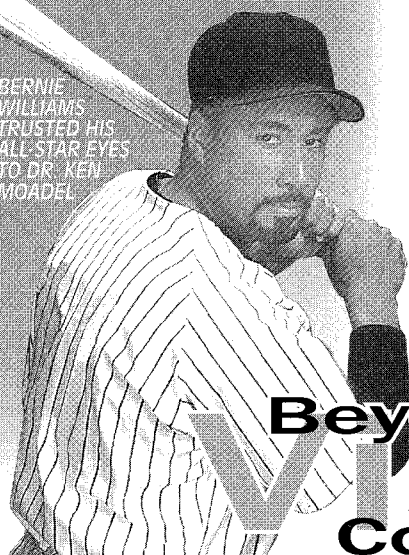
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ence for *Hannibal* is far more primed for a good time; if the film is a hit, it will be because Lecter has been cartoonized; his ghoulish panache, his double entendres about cannibalism, and his pet phrases like "goody-goody" and "okeydokey" all serve to make him a figure of fun. So what if he serves up human brains for dinner? Surrounded by stiff, he shines by comparison.

I would include Julianne Moore among the stiff. She's a remarkable actress, of course, but she's still operating in the clenched-jaw mode of the first film. Much of what she is given to do in *Hannibal* is thankless anyway: She shoots a steady stream of steely glances at her crumbum Justice Department superior (Ray Liotta) and spends a lot of time looking peevish and peering into computer screens. She's Fay Wray to Lecter's King Kong. The filmmakers jettison the novel's finale, in which she and Lecter end up as lovers, but maybe they should've retained it: Clarice could use more whoopee in her life. Even though she's in almost every scene, she doesn't feel essential to the movie. She's just a distraction from Hannibal's cooking classes.

The film's dogged loopiness and icky bloodletting will probably capture the teen audience, who won't mind that the damned thing doesn't really add up. And the filmmakers make no bones at the end about setting up a sequel. (There is talk of remaking *Manhunter* next.) Hannibal Lecter is the ostensible cannibal of this franchise, but the real cannibals are his creators. I wouldn't be surprised if the next time, they have him endorsing his favorite Chianti.

In Brief: FRANÇOIS OZON'S *Sous le Sable* has an extraordinarily evocative first half-hour. Marie (Charlotte Rampling) and her husband, Jean (Bruno Cremer), are vacationing on the beach when suddenly, inexplicably, he vanishes. His disappearance is so baffling that it quickly moves from the world of police procedure into something more cosmically alienating. At its best, the film is an existential detective story, but by focusing most of the action on Charlotte Rampling's unbelieving face, Ozon can't quite get past the actress's beautiful blankness. The waves of feeling that should be pouring out of her instead seem calcified. Rampling reinforces what is modish and slick about *Sous le Sable*, but the film stays with you anyway. Ozon has a genuine feeling for loss.

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Black and Blue

Kia Corthron depicts three generations of black policemen and -women in *Force Continuum*, an uneven, sprawling work that shows glimmers of true talent.

THE 39-YEAR-OLD BLACK playwright Kia Corthron will see three of her plays produced this season. The first is **Force Continuum** at the Atlantic Theater Company, the house that Mamet helped build. It is a sprawling work, confusing in the current production, and not entirely clarified even by perusal of the text. But there is something there worth rescuing from its present perpetrators.

This drama about three generations of black policemen and -women has a large cast, and features scenes of cops in their cars stopping suspects in their vehicles—in one case dragged out of the car kicking and screaming—that would go over much better on film or television. It is one thing to mime a car trip in a fantasy by Thornton Wilder and quite another to feature patrol cars cruising mean streets in a realistic drama. And what of several apartments in not much less mean housing developments, plus a police station, all to be squeezed—in this production at any rate—onto a single inflexible and unimaginative set by Alexander Dodge?

The playwright herself is to blame for stating in a note that the 29 characters can be played by nine actors. I doubt whether they can under any circumstances, but certainly not when the nine are mediocre or worse. Most infelicitously, Jordan Lage, who can be a problem even in one part, is made to play seven. But the biggest culprit here is the director, Michael John Garcés, who clearly cannot cope with any of these challenges.

There are some small but immediate indications of authorial and directorial fallibility. Why does Miss Corthron describe her protagonist's laugh as a "snicker sans the nastiness"? How does that differ from one *without* the nastiness? Or doth she think this is an Elizabethan drama? And how many cold

Force Continuum

By Kia Corthron;
directed by Michael John
Garcés at the Atlantic
Theater.

pills would it take to leave a driver too befuddled to plead for her life when confronted with the police?

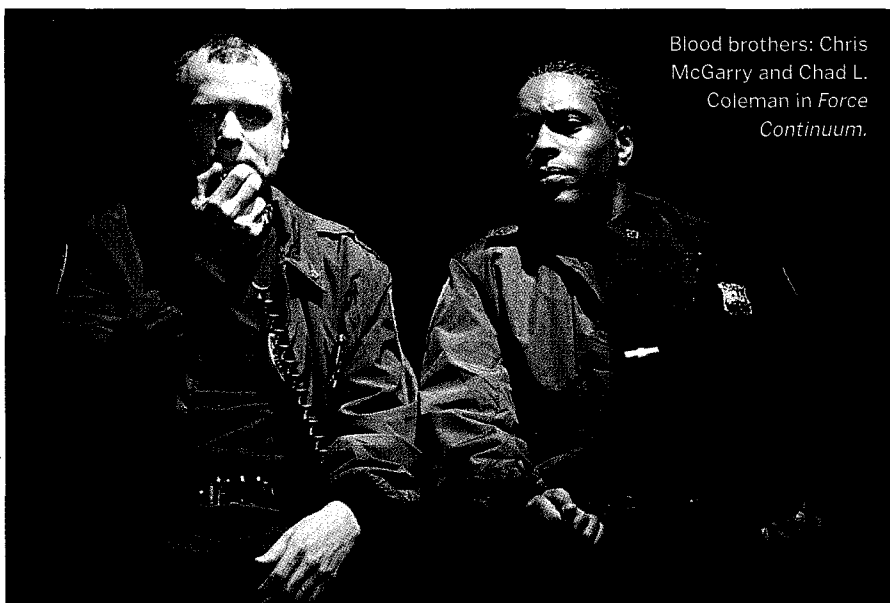
As for the direction, an asthma attack is shown getting instant relief from a pink inhalator. This could only be Vanceril, a long-range drug that plainly proclaims its uselessness in an emergency. The framed photographs of various family members in police uniform are hung way above a high door, good for an audience, preposterous for a family.

The author's awkwardness (which is not to be equated with lack of talent) registers more seriously in her unwillingness to clarify time shifts. She and her director fail to convey perspicuously which generations of the Becker family—black members, male or female, of either the NYPD or the housing police—are on view, a difficulty compounded by David Fonteno, who plays the grandfather with exactly the same looks, bearing, and clothes in scenes a good many years apart.

Miss Corthron, who lives in Harlem,

does know about police work and procedure. She also knows the language of her characters and renders it persuasively, except for a few rather too big words that stick out from their context. She is also good at evoking the relationship between black and white cops, and between both of them and black perpetrators. But though she is enterprising enough to paint on a large canvas, she does not quite succeed in making us care about her characters with the necessary few bold strokes.

Other things, too, make me wonder. Are two cop suicides too much for one play? Do topical allusions to recent New York cases of real or alleged police brutality have an enlarging or narrowing effect? Are the off-putting titles *Miss Corthron* favors (e.g., *Seeking the Genesis*; *Life by Asphyxiation*; *The Venus de Milo Is Armed*; *Splash Hatch on the E Going Down*; *Breath, Boom*; and *Force Continuum*) a help or a hindrance? I do, in any case, wish her a director who does not transform a gripping scene in which a cop is taught how to lie under oath into a boring one. ■



Blood brothers: Chris McGarry and Chad L. Coleman in *Force Continuum*.

Bawl in the Family

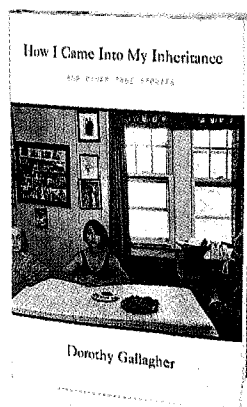
Two moving books—one a bleak novel, the other a tart memoir—play with past and present to reveal the very different worlds of adults and children.

TOWARD THE BEGINNING OF Trezza Azzopardi's impressive if unrelentingly grim first novel (most of which is set in Wales during the sixties), a slick, failed mob henchman sells his prepubescent daughter to pay off a gambling debt; if I say that this is one of the book's least depressing moments, you'll understand why I've come to think of this novel as a *How Green Was My Valley* without any "green." As it happens, Azzopardi's Booker Prize-nominated debut appears at the same time as Dorothy Gallagher's hilariously tart memoir of middle-class Jewish life during the forties and fifties. But for all that they look like products of different species, the two books have a lot of the same preoccupations. Both works are concerned with, and derive their impact from, the difference between the ways children and adults see things; both, in their different ways, achieve remarkable poignancy.

The Hiding Place is divided into two parts, one set in the past, one in the present. The first reveals the economic, social, and moral disintegration of the Gaudi family of Cardiff: Frankie, an immigrant from Malta; his Welsh-born wife, Mary; and their six daughters. In gradual but inexorable stages over the course of a few months, the vain and violent Frankie loses everything to gambling: first his business, then the aforementioned daughter, then his wife, then his best friend, and finally, I think it's fair to say, his soul. As Frankie becomes increasingly indebted to the small-time mobsters for whom he works, his exhausted wife gradually collapses into madness. All this is narrated from the point of view of the youngest daughter, the 5-year-old Dolores ("Dol"). But the full extent of the family's degradation, which includes

Frankie's vicious abuse of the women in his life (particularly of Dol), becomes clear only in the book's second part, which is set in the present, following Mary's death. At her wake, the remaining daughters dredge up long-buried traumas that, once revealed, compel you to rethink the entire story you've just been told. "As with all truth," Dol observes at one point, "there is another version."

Azzopardi is concerned here with the moral and social implications of "other versions"—the way that different perspectives signal (or create) dire human tragedy. One way she makes you consider this is through small but ultimately telling ironies of plot and character. As Frankie ponders pawning off yet another daughter to a rich, repellent crony of his (there is, of course, no question that he will), he looks to the sky for a sign. Gratefully, he takes the fiery glow he sees as a portent of divine assent, never guessing that the fire is one of the many that his delinquent middle daughter, a different kind of "gambler," has been setting in abandoned slums that are (here's the real portent) being demolished, displacing the local poor. Later, an officious social worker who comes to put the errant Fran into a children's home presumes that "she knows our history because she's written it down"; the terrible irony is that what the social worker's written (that Marina, the daughter who we know was sold, has been "fostered to extended family in Malta") couldn't be further from the



horrible truth. Self-serving myopia afflicts the system as well as individuals. In either case, lives get destroyed.

The greatest disjunction in perspective, however, turns out to be the one between what Dol the child actually experienced and what she has recalled for us in "Part One." At the end

of the book, you realize with a shudder just how self-protective Dol's version was. "You and Rose, locking me in there. Shame on you!" she screams at her sister Luca after their mother's funeral, referring to the hiding place of the title, a rabbit hutch whose sinister history you don't fully appreciate till the very end. "Dol," the sister wearily replies, "we were *letting you out*."

Compared with the tersely understated grimness of the first part, these revelations, along with the gathering-at-the-funeral structure of the second half, come off as clichéd and melodramatic; Azzopardi has already done such a meticulous job of tracing the way vanity, addiction, poverty, and neglect crush her characters that the more sensational, Sally Jessy-ish crimes (beatings, torture) she reveals at the end seem contrived. (As does Dol's highly symbolic physical deformity, the causes of which are revealed in a scene that isn't as climactically satisfying as the author might wish.)

There's a lot of excess here, actually. A lot of the writing is overcooked; as I read this novel I kept thinking of that line from *Amadeus* about there being "too many notes" in one of Mozart's operas. And while the bleakness, or sometimes just the sheer boredom, of these characters' dingy lives is generally conveyed with



The Hiding Place
By Trezza Azzopardi.
Atlantic Monthly Press; 282 pages; \$24.

How I Came Into My Inheritance And Other True Stories
By Dorothy Gallagher.
Random House; 188 pages; \$22.95.

considerable style—a bevy of call girls who hang out at Frankie's joint leave “the imprints of their bored thighs” on the leatherette bar stools—the lyricism can curdle into artiness: “The dull applause of footsteps on the stairs,” etc. Still, there's much that's worthwhile here. Most novels and memoirs about poverty indulge in moments of “heart-warming” humor and redemptive pluck; the McCourt family has made a good living off just that. Whatever its faults, *The Hiding Place* never uses cheap sentiment to let you off the hook; like the work of the most mature writers, it leaves you nowhere to hide.

“WHEN I WAS A KID,” DOROTHY GALLAGHER (née Rosen) writes about her cantankerous father in *How I Came Into My Inheritance*, “I thought he had made the world.” Needless to say, he didn't; the tension between what the adult Gallagher now knows about her idiosyncratic Jewish family and what she once thought of them gives this bracingly unsentimental memoir its distinctive tone—at once breezy and wrenching. Gallagher has mastered a wicked one-two narrative punch, frequently juxtaposing Then and Now to poignant effect: Tales of her talented but thwarted mother's youth segue, suddenly and devastatingly, into a description of Mrs. Rosen's solitary death in a Bronx nursing home; a childhood vision of her “plump aunt Frieda” is interrupted by a parenthesis informing you that “in her middle age she will be killed by a runaway car.” Yes, there are plenty of vintage moments of immigrant-Jewish-family mishegoss here: the elder generation's fierce, if rather blind, devotion to Stalin (“Who says Trotsky was assassinated, darling?”), the by-now-familiar shtick about money and jobs (“Poetry! Music!—he earns a living from this?”). But if all this goes down as sweetly and smoothly as Manischewitz's Extra Heavy Malaga, Gallagher's unsentimental willingness to snap you back to the present, to remind you how it all turned out, gives her book a martini-dry kick. I'm not sure the bits about her own career-girl days as a budding New York writer in the sixties are as compelling as the rest; but when she honors her father and her mother (and aunts and uncles), it's easy to forget the lapses. “These pages are their last home,” she writes of the extinct older generation she describes so vividly and idiosyncratically; they should be happy to be so well and warmly housed. ■

cue

ART MARK STEVENS

Space Cowboys

At the Dia Center for the Arts, two affecting takes on iconic imagery of the past; at MoMA, a narrow but deep Van Gogh show.

POSTMODERN ARTISTS LIKE TO lampoon the heroic aspirations of the past. Often, their victory is too easily won. Their art looks like a setup, a rigged game in which smart graduate students hurl insults at old men—often their betters—who can no longer speak for themselves. I prefer a trickier contest, one in which the past is allowed a certain power and the artist almost resurrects what he buries, or at least respects what he betrays.

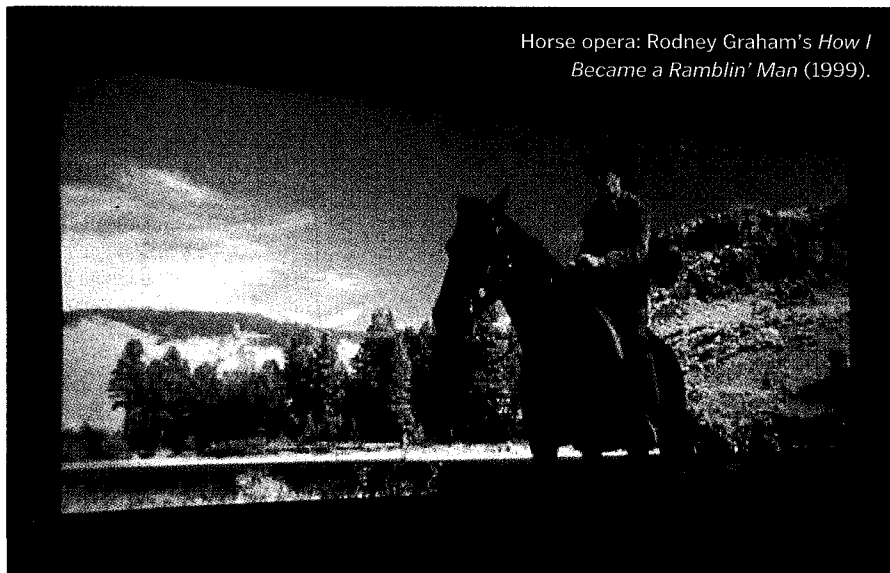
Two good examples of this more subtle relation to the past are now on view at the Dia Center for the Arts. As part of a larger exhibition called “... The Nearest Faraway Place...,” which confronts the mythical West in various ways, the artist **Rodney Graham** is showing a short and strangely disturbing film entitled *How I Became a Ramblin' Man* (1999). It depicts a cowboy slowly riding down a beautiful hillside to a stream bed, where he dismounts from his horse, sits on a log, and croons a lonesome song. Then he remounts and, with his guitar strapped to his back, rides off into the sunset until we

see him slowly riding down a beautiful hillside to a stream bed, where he dismounts, sits on a log, and croons a lonesome song. Then he remounts...

The tape replays the scene endlessly, just as the myths of the West are repeated so often that they have become clichés. The film is marinated in the grand old themes: the melancholy drifter, the cowboy and his horse, the Western landscape as Eden. And yet it does not simply arouse a smirk: The cowboy never just lights up a Marlboro. The parody of the lonesome song is a tad too corny—it's hard not to cringe at lines like “I'll be a drifter till the day I die” and “City life just got me down”—but the film otherwise has a vivid physical presence that cannot be easily shaken. The snorting of the horse, the splash of hooves in the stream, the light above a dark ridge line, the twitter of

Rodney Graham; Panamarenko
At the Dia Center for the Arts;
through 6/17.

Van Gogh's Postman: The Portraits of Joseph Roulin
At the Museum of Modern Art; through 5/15.
See Art listings for details.



Horse opera: Rodney Graham's *How I Became a Ramblin' Man* (1999).

birds and insects in the brush, almost (but not quite) transcend the Hollywood platitudes. And only terminal cynics will not feel a twinge of desire for that romantic landscape. Graham forces the viewer to experience, at one and the same time, two intensely contrary feelings—deadpan irony and keen longing.

In another exhibit, called "Orbit," the Belgian artist **Panamarenko** is displaying two flying machines that he built, *Aeromodeller* (1969–71) and a recent work called *Raven's Variable Matrix* (2000). Both evoke the heroic early dreams of flying, when the desire to escape from the bounds of gravity inspired visionary inventors. *Aeromodeller* is a large fantastical cocoon-blimp from which dangles a gondola. Laid out inside the gondola are some outlandish flight suits (designed, presumably, to protect human beings from the dangers of an elevated existence). Propellers are mounted on the gondola to push the ponderous bubble through the air. *Raven's Variable Matrix* is a smaller work, designed for one person who sits in a little seat in front; on each side, bird- or insectlike wings

sionary who still hopes the fact of flight will not disturb the dream of flying.

Both Panamarenko and Graham create a mood of desire—and of desire thwarted. A simpler, more heroic time is evoked yet remains beyond reach. A close relationship to nature is presented, but one that only reminds us of how alienated we actually are from the natural world. Who would really fly those machines? They're just metaphors. Who would go ramblin' on his horse? Only the Marlboro Man. Both the drifter in Eden and the dreamer who wants to fly today appear fixed behind glass, trapped in art's diorama. In our culture, work of this kind sometimes seems a form of diminishment, either a taking away of the illusions of the past or a hothouse re-creation of them. When carried out seriously, however, this diminishing can have a tough, bracing spirit: The truth is less than we would like it to be, so get used to it.

Van Gogh's Postman: The Portraits of Joseph Roulin, which recently opened at the Museum of Modern Art, includes five of the six paintings and two of the drawings that the artist made of this sto-

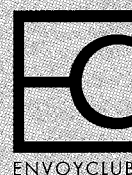
"Panamarenko clearly longs for a time when men identified flying with birds, and hobbyists like Icarus took their chances."

flare out from the pilot. It looks as though once the motor is turned on, the wings might actually flap.

There is a smart and knowing tone to these primitive flying machines. Panamarenko knows of the imaginary constructions of Leonardo da Vinci, and he is well aware of the early history of flying. His machines may look as if they were resting in a hangar, but their real habitat is a sophisticated gallery space. There is a comical note to the works, too, reminiscent of those early films in which a man goes running down a hill flapping outsize wings while trying to take off. And yet, much like *How I Became a Ramblin' Man*, the pieces seem less ironic than poignant. Panamarenko clearly longs for a time when men identified flying with birds, and hobbyists like Icarus took their chances—a time when technology was handmade and "machine dreams" was not an oxymoron or a description of what advertisers do. Panamarenko, a good engineer and scientifically competent, is not just a *faux-naïf*. He's a vi-

ried figure. Organized by Kirk Varndoe, the show offers the sort of closely focused view of art that a wide-angle survey cannot provide. I wish museums did more exhibits like this—the narrow but deep apprehension of art is just as important as the Olympian view.

Toward the end of Van Gogh's life, Roulin served as a source of constant encouragement to the troubled painter, and Van Gogh became obsessed with capturing not just the character of his friend but also his spiritual force. "I have rarely seen a man of Roulin's temperament," Van Gogh wrote. "There is something in him tremendously like Socrates, ugly as a satyr, as Michelet called him, 'until on that last day a god appeared in him that illuminated the Parthenon.'" As the series of paintings progresses, their intensity increases, and Van Gogh imbues the head with a godlike presence. Flowers float in the background, making rhymes with the postman's beard. In the last picture, the astral blooms seem interspersed with stars. ■



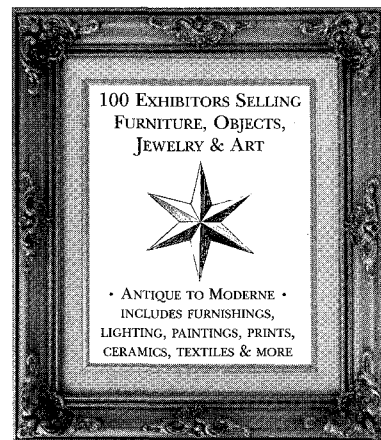
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Blood on the Tracks

Masterpiece Theatre's carnal *Anna Karenina* may be the best film version of the novel ever; Tutankhamen and kin still have ancient secrets to reveal.

AFTER FOUR FRAUGHT hours of fur hats, ice skates, country houses, piano music, servants, horses, vodka, and fog—plus, of course, the famous ball and the notorious choo-choo train, not to mention the cinematic equivalent of what Vladimir Nabokov once called a Russian-language gloat “over the beauty of black earth, white flesh, blue snow, green fields, and purple thunderclouds”—there is no question in my mind that this week’s *Masterpiece Theatre* mini-series is the best account of Leo Tolstoy’s *Anna Karenina* on any screen so far. Be warned, though, that I belong to a truculent minority who rather wish Leo had stuck to his original plan of a novel about Peter the Great instead of adultery.

In 1935, we were asked to admire Garbo as the doomed heroine, with Fredric March as Vronsky and Basil Rathbone as the cuckold; in 1948, Vivien Leigh, with Kieron Moore and Ralph Richardson; and, in 1985 on American television, Jacqueline Bisset, with Christopher Reeve and Paul Scofield. What all three versions neglected was the novel’s parallel pairings of Kitty-Levin and Dolly-Oblonsky. (There is yet another, kinkier pair: Vronsky and his mother. But Freud has never been popular in Russia.)

Never mind that Kitty and Levin are such super-Goody Two-shoes you want to hit them on their noble noodles with one of the Von Trapp children. But Levin’s love for the equally pure-hearted Kitty is tender and, well, Christian, pointed away from the egotism of sensuality, toward the joys of family life. He is obviously based on Leo himself, going on at such digressive length about the agrarian problem. Likewise, Dolly sticks with Oblonsky despite his philandering,



Separation anxiety: Helen McCrory, Jackson Leach, and Stephen Dillane in *Anna Karenina*.

because of the children. As Nabokov pointed out in his remarkable lecture on the novel, Tolstoy punishes Anna with a locomotive not for her “immorality”—what right had society to judge her when all over nineteenth-century Russia well-born women secretly slept with men who weren’t their husbands?—but for her carnality, her sinful selfishness. Kitty and Dolly are counterexamples.

Nabokov, as usual, then went too far, suggesting that if society had no right to judge Anna, nor had Anna any right to revenge herself on Vronsky by committing suicide. Vronsky’s feelings are beside the point. Lucky for him there was a convenient war with Turkey to get him out of town. *Anna Karenina* is not a Flaubert novel. (In fact, *Madame Bovary* beat it to the punch by twenty years.) Nor an Updike novel. (To be sure, Updike’s novels are Christian and adulterous, but not suicidal.) It’s more like a Mary McCarthy novel—specifically, *A Charmed Life*, in

which the adulterous heroine had to kill herself off in a car crash. (No wonder that at a Bard College party where all the guests had to dress up as their favorite characters in one or another Russian novel, Mary McCarthy appeared as Anna.)

Anyway, in Allan Cubitt’s *Masterpiece Theatre* screenplay, Kitty (Paloma Baeza), Levin (Douglas Henshall), Dolly (Amanda Root), and Oblonsky (Mark Strong) receive almost equal time with the tempestuous Anna (Helen McCrory), impetuous Vronsky (Kevin McKidd), and careerist Karenin (Stephen Dillane). And Kitty, Dolly, and Anna are equally cutie-pies—even if McKidd’s dashing cavalry officer is still the only curly-blond hunk, and, among the ladies, McCrory’s Anna has the loveliest white neck. Moreover, improving greatly on the nineteenth century in general and the Constance Garnett translation in particular, the mini-series lets us actually see some of that carnality. There are fewer purple thunderclouds and more greedy clinches. About the only problem Cubitt can’t solve is Alexei Karenin’s ears. Until she meets Vronsky, Anna has never noticed

Anna Karenina
Sundays, February 18 and 25;
9 to 11 P.M.; Channel 13.

Abraham and Mary Lincoln: A House Divided
Monday, Tuesday, and
Wednesday, February 19, 20,
and 21; 9 to 11 P.M.; Channel 13.

Secrets of the Pharaohs
Tuesdays, February 13, 20,
and 27; 8 to 9 P.M.; Channel 13.

how homely her husband's ears are. This is one reason why novels are better than movies.

Without turning this notice into a monograph on adultery, I recommend some comparison shopping. *Faithless*, the new Liv Ullmann weepie based on an Ingmar Bergman screenplay, seems even longer than *Anna Karenina*, and more lugubrious. After adulterous behavior, everybody in *Faithless* commits suicide except the cad who's obviously based on Ingmar himself; he gets to feel bad by the seaside. Not for a minute do I believe that Swedes have more to reproach themselves for than Russians, with the possible exception of Ingmar Bergman. This is another reason why novels are better than movies.

SINCE THE NETWORKS SEEM ALMOST TO HAVE abandoned "sweeps" programming in fear and trembling over the ramifications of Australia in the raw, extreme football, and sexual bondage, it's a sweet week for public television. David Grubin's **Abraham and Mary Lincoln: A House Divided** weighs in at six splendid hours spread over three consecutive nights, with David Morse as the voice of Abe, Holly Hunter as the voice of Mary, and the usual hackle of historians telling us what to think, from David Herbert Donald, John Hope Franklin, and Doris Kearns Goodwin to James McPherson, Charles Strozier, and Margaret Washington.

This, of course, is the American Passion Play. Grateful as I am to Grubin for this scrupulous and absorbing tapestry of old stills and fresh opinions, it's a story that needs an opera. And at least one part of it actually got one a couple of decades ago on the *NET Opera Theatre*, when composer Thomas Pasatieri and librettist Anne Howard Bailey teamed up with mezzo-soprano Elaine Bonazzi to sit in on *The Trial of Mary Lincoln*, in 1875, when the president's widow was declared insane at the insistence of her only surviving son, the regrettable Robert, who also sold out Eugene V. Debs and the American working class.

More unusual is **Secrets of the Pharaohs**, a three-parter, in which the eighteenth dynasty of ancient Egypt is reexamined according to DNA samples sucked out of the very mummies found in the pyramids and royal tomb-caves. It may surprise you to learn that brother-sister inbreeding does *not* explain why that 200-year-old dynasty ended with Tutankhamen and the pair of stillborns buried next to him in the middle of the second millennium B.C.E. Nor were the

pyramids at Giza built by slave labor. And the explanation for the blue lotus we see in so many murals of the period turns out to be that it was an extremely popular Old Kingdom version of Viagra.

TV Notes

Bob Marley: Rebel Music (FEBRUARY 14; 9:30 to 11 P.M.; Channel 13) is an *American Masters* installment devoted to the life and music of the reggae troublemaker from Jamaica, with the on-camera testimony of several of the women in his life at least as astonishing as the music he made—more generously sampled later in the program than earlier on—in the blood of Caribbean politics and the clouds of marijuana smoke.

Hopes on the Horizon (February 16; 9 to 11 P.M.; Channel 13), from the Black-side production team that gave us *Eyes on the Prize*, finds persuasive evidence for optimism in modern Africa—in democracy movements in Benin and Nigeria, in women's movements in Morocco and Mozambique, in a gathering of historians to rewrite the future of Rwanda, and in the rebirth of a secondary school in South Africa. For once, Africans get to tell their own story.

They Call Me Sirr (February 18; 8 to 9:30 P.M.; Showtime) is a docudramatizing of the inspirational story of a young high-school football player, Sirr Parker (Kenté Scott), who grew up against the odds of a bad neighborhood and a drug-addicted mother to become, with the help of a reluctant father-figure coach (Michael Clarke Duncan), a professional athlete and a role model with the Cincinnati Bengals.

The Ballad of Lucy Whipple (February 18; 9 to 11 P.M.; CBS) lets Jena Malone, as a feisty teenager transplanted from the East to an Old West mining town, not only build a library but also steal a TV movie from such seasoned professionals as Glenn Close (her mother), Robert Pastorelli (a preacher), and Meat Loaf (a tall-tale teller). Malone, who starred previously in Anjelica Huston's cable-TV version of *Bastard Out of Carolina*, is the genuine thing.

The Princess & the Marine (February 18; 9 to 11 P.M.; NBC) stars teen throbs Marisol Nichols and Mark-Paul Gosselaar in a true-life cross-cultural, pimple-causing Romeo and Juliet story set half in unamused Bahrain, the other half in always amusing Las Vegas. The marine has already been court-martialed for helping the princess enter this country illegally, and the princess, even as we speak, faces her fifth INS asylum hearing. ■

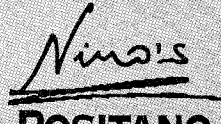



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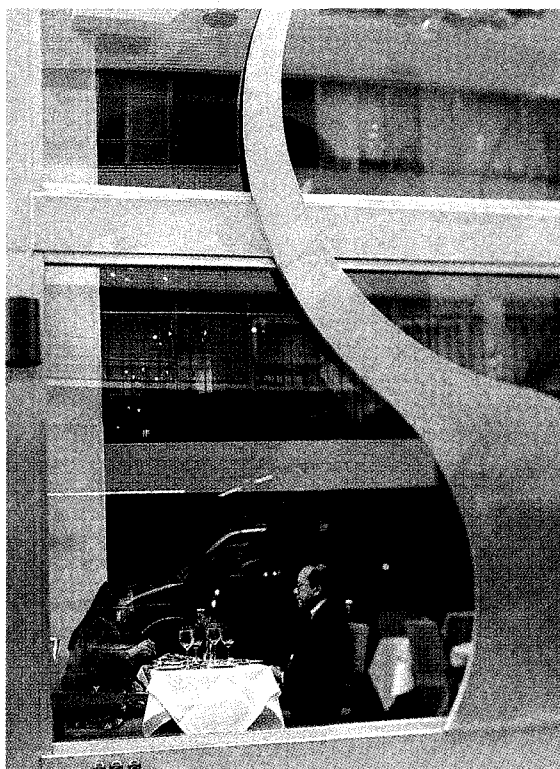
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Nan Starter

To curry favor with uptown palates, Ada has translated Indian classics into a French format. But instead of receiving a passage to India, diners get taken for a ride.

THERE'S AN UNBRIDLED QUALITY to a good curry feast, a kind of unhinging of the appetites. Well-spiced Indian food drives a certain kind of eater (namely, me) to heights of piggery and excess. It revs you up, like antifreeze in a sputtering engine, and primes you for more. "It makes you want to dive in," said one of the grizzled curry veterans I'd assembled at **Ada**, the city's newest example of high-style Indian dining. This connoisseur grew up in Delhi and felt that the best kind of Indian cuisine created the sense of being swept along on a kind of Wild Toad culinary ride. In his childhood meals (and the ones that arrived from the local takeout), there were flaky kulchas and nans to dip in your curries, and bowls of chutney and yogurt to mix with them. The classic Indian meal is a madcap, group event, with crispy bhajis to nibble before your tandoori arrives, and pillows of basmati rice to leaven the scorching lamb vindaloo when it gets too hot. "You want to take a bath in Indian food," he said, smacking his lips as he inspected the restaurant's very ornate menu. "You want to come a little unleashed."

But the proprietors of Ada (pronounced *ah-DAAHH*) clearly have a more refined concept in mind. The name means "style" in Urdu, and the restaurant occupies the same duplex that used to house Girafe. It sits on the south side of 58th Street, between Second and Third Avenues, where most of Manhattan's first-class Indian dining spots (Chola, Dawat) are clustered, like sea lions on a rock. But instead of exhibiting the usual array of Rajasthani temple masks and decorative brass pots, the walls at Ada are adorned with Murano glass light fixtures. There is a marble fireplace by the bar, and the banquettes are covered in muted shades of gray and beige satin. The silverware is French, and the dinner menu, as composed by executive chef Rajender S. Rana (formerly of the Hyatt in New Del-



Much Ada about nothing: Indian food with a French accent.

hi), consists of two prix fixe options ("Cuisine de Maison," for \$55, and "Cuisine de Palais," for \$65), which read like some strange, culinary negotiation between the Taj Mahal and Versailles.

Take, for instance, my samosa appetizer, which in a different gastronomic dimension might have been plum-size and filled with savory meat or curried potatoes and peas. But chef Rana's samosas were little hors d'oeuvre. They were stuffed with meat on the lunch menu but with a very un-Punjabi filling of shiitake mushrooms at dinner. Both dishes appeared on a warmish bed of arugula-and-spinach salad, and were clearly meant to be eaten with a knife and fork, in tiny bites, between sips of

Pinot Grigio or Chardonnay. Another appetizer, called crab Malabar, was an odd, spicy blend of pecky-toe crab wrapped, taco-style, in a cone of papadum. And between courses, our table of ravenous curryhounds was shocked to see fleets of white-clad waiters with Bollywood hairdos bearing little sorbet intermezzos mingled with trendy, palate-cleansing foams made with coriander or rosemary.

Some of these flowery items were more successful than others. The samosas were good enough, but my crab Malabar was a little bland for such a showy presentation, and the papadum enclosing it was as limp as old newspaper. A crock of wild-mushroom biryani (sealed with an unimposing pastry crust) worked fine as a side dish but was, frankly, a rip-off as an entrée on the \$65 dinner menu. The Delhi connoisseur dismissed an appetizer of

dried-out salmon quenelles as "bat mitzvah food," and declared that his Kerala fish curry (sea bass crusted with coconut, with tomato-cilantro rice) had been "cosmopolitanized out of existence." He liked the deliciously smoky Goan baby-back pork ribs better but threatened to grow restive when the waiters didn't immediately bring several more helpings for the table. I didn't have that trouble with my lamb-shank vindaloo, a grand, Edwardian joint of meat that would probably have taken an average family in India a week to consume.

Although many of chef Rana's more diaphanous fusion experiments lacked the punch to stand alone in the stark prix fixe format, his

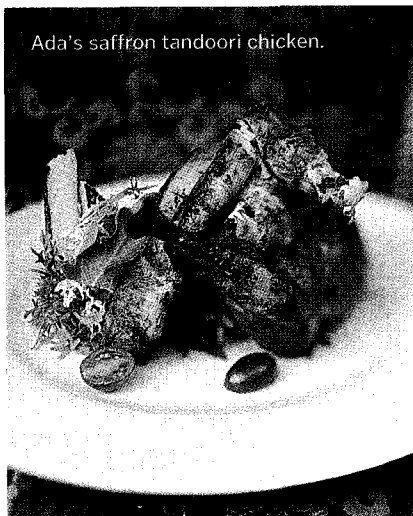
Ada

208 East 58th Street (212-371-6060). Lunch, Mon.-Fri. noon-3 p.m.; dinner, Mon.-Sat. 5:30-10 p.m. Prix fixe lunch, \$28; dinner, \$55 or \$65. A.E., D.C., M.C., V.

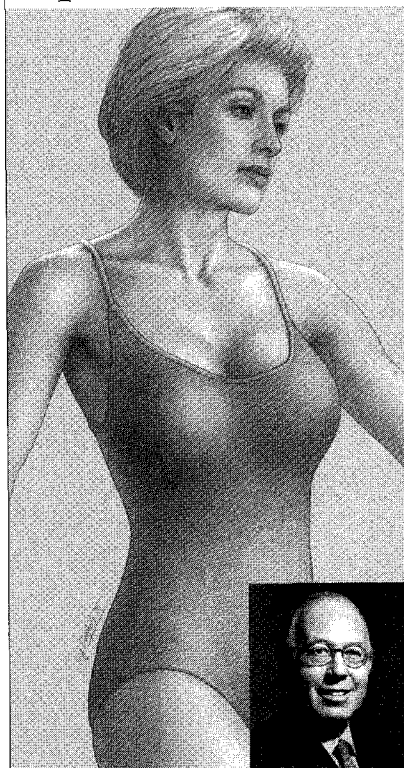
more traditional dishes were superb. We devoured a plate of savory minced-goat seekh kebabs practically before it hit the table. My ginger-mint lamb chops had a melting, honeyed quality that you could taste in the back of your nose. Unlike the small, blowtorched variety of bird so prevalent down in the East Village, chef Rana's tandoori chicken was tinged with saffron and moist enough to eat with a spoon. My favorite of the fusion entrées was two crunchy-boned quails stuffed with a dense date-and-pistachio pilau. My least favorite was the roasted-eggplant gratiné, an ordinary mass of vegetables dripped in buffalo mozzarella, like some clunky, Madras version of eggplant Parmesan.

The bread, so important to the texture of a satisfying Indian feast, was good enough at Ada, although I kept craving more of it as the waiters whisked to and fro with their dainty succession of intermezzos and amuse-bouches. "The bottom line is, don't come here if you're hungry," said Mr. Delhi, gnawing on a lamb bone. The desserts, while decorative, didn't do much to alleviate this general sense of blight. There were tasteful sorbets made with green apple and shavings of coconut, and a fragile little degustation constructed with chocolate and a hint of chai tea. But even these minor epiphanies were blotted out by the outrageous tab (\$600 for five, including the tip and a good bottle of Barolo wine) I received at the end of my Ada experience. That kind of cash probably won't buy you a cilantro-foam palate cleanser in Jackson Heights. But spread it around judiciously (with the help of your cabdriver), and you'll have a lot more fun. ■

Ada's saffron tandoori chicken.



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This Week's Releases

Company Man

A high-school teacher (Douglas McGrath) unwittingly becomes an international spy involved in a plot to overthrow Castro. Co-stars Sigourney Weaver (1 hr. 35 mins.; PG-13) • Opens 2/16.

Recess: School's Out

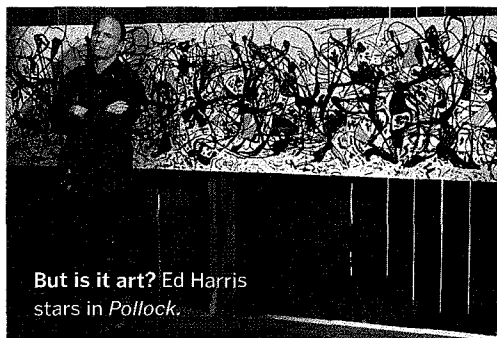
Allyce Beasley, Dabney Coleman, and Jason Davis lend their voices to this animated film about an evil high-school principal who aspires to eradicate summer vacation by using a special laser gun. (1 hr. 22 mins.; G) • Opens 2/16.

Pollock

Ed Harris directed, produced, and stars in this biopic about Jackson Pollock, the self-destructive artist generally considered America's first modern-art star. (1 hr. 58 mins.; R) • Opens 2/16.

The Price of Milk

Danielle Cormack and Karl Urban star in this



But is it art? Ed Harris stars in *Pollock*.

modern fairy tale set on a dairy farm. Harry Sinclair directs. (1 hr. 27 mins.; NR) • Opens 2/14.

Sweet November

An ambitious executive (Keanu Reeves) sets up an unorthodox relationship with a young free spirit (Charlize Theron): A one-month trial with no strings attached. (1 hr. 40 mins.; PG-13) • Opens 2/16.

UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Charlie's Angels

Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • CO Worldwide Cinemas.

Chocolat

Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

★ Chunyang

The veteran Korean director Im Kwon Taek renders a masterful take on an eighteenth-century folk tale. His style is a mixture of traditional and avant-garde: The narrative is ritualistic, but the filmmaking has a friskiness to it, and the story is recounted by a *pansori* singer who belts out the plot with a verve that summons up Al Green crossed with Louis Prima. (Rainer; 1/08/01) (2 hrs.; NR) • Quad Cinema.

★ Crouching Tiger, Hidden Dragon

Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other; Zhang Ziyi, a

marvelous young actress, is their nemesis. The film, with action sequences choreographed by the great Yuen Wo-Ping (*The Matrix*), satisfies our desire for pop while at the same time transcending it. It's a poetic extravaganza. In Mandarin, with English subtitles. (Rainer; 12/11/00) (1 hr. 54 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; UA Movies at Staten Island.

Double Take

Orlando Jones stars as a banker framed for laundering money who unwittingly exchanges passports with a man who's an actual criminal (Eddie Griffin). (1 hr. 28 mins.; PG-13) • AMC Empire 25 Theatres; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; UA Movies at Staten Island.

Dr. Seuss' How the Grinch Stole Christmas

Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • Kew Gardens Cinemas.

Dude, Where's My Car?

Ashton Kutcher and Seann William Scott co-star in this raunchy road film à la *Road Trip*, which involves pudding, angry girlfriends, and amnesia. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

The Emperor's New Groove

Eartha Kitt, Sting, and David Spade lend their voices to this animated fable about an ancient diva with witchy powers—with Kitt, of course, in the leading role. (1 hr. 12 mins.; G) • AMC Empire 25 Theatres; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Astoria; UA Movies at Staten Island.

Faithless

Liv Ullmann directs but does not appear in this drama of the anguish of infidelity scripted by Ingmar Bergman. A few powerful sequences, and its emphasis on the couple's child is unusual, but most of it is familiar tropes from the Bergman canon minus great actors and Bergman's master control at the helm. (Rainer;



Opening

Working Stiff

Down, Keanu! The once and future poster child for bong hits and tasty waves continues in his quest to star in every single Hollywood film out this week with *Sweet November*, in which he plays an executive who's too busy wheeling and dealing to find that special lady—until he meets Sara (Charlize Theron, pictured with Reeves), who persuades him to try a one-month trial relationship. Sure, Reeves was creepily convincing as a grizzled wife-beater in *The Gift*, but we think he's stretching his credibility attempting to play someone who's gainfully employed, let alone a workaholic. Opens February 16.

New Films

★ Almost Famous

Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin-ish band in order to write a cover story about them for *Rolling Stone*. (Rainer; 9/18/00) (1 hr. 45 mins.; R) • The Screening Room.

Antitrust

Ryan Phillippe and Tim Robbins star in this paranoid fantasy about a brilliant college grad who gets sucked into the sinister workings of a multi-billion-dollar computer company. (1 hr. 48 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; UA Movies at Sheepshead Bay; UA Astoria.

★ Before Night Falls

Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas, who in 1990 died in New York from AIDS. Julien Schnabel directs, and he combines an extraordinary range of emotional colorations. (Rainer; 1/8/01) (2 hrs. 13 mins.; R) • CC Angelika Film Center; Clearview's Chelsea; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.

Billy Elliot

A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; CC Eastside Playhouse; Kew Gardens Cinemas; North Shore Towers.

★ Cast Away

Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. At its best, the film is a graceful and resonant fable about isolation and the will to endure. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium;

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

2/5/01 (2 hrs. 22 mins.; NR) • UA Union Square; Lincoln Plaza Cinemas.

The Family Man

Nicolas Cage stars as an investment banker who has the chance to see how life would've been different if he'd settled down with his college sweetheart (Téa Leoni). (1 hr. 41 mins.; PG-13) • Loews State.

Finding Forrester

Yet another tale from director Gus Van Sant about a kindly mentor (Sean Connery) who helps a troubled-but-brilliant student (Rob Brown) get his life together. (2 hrs. 16 mins.; PG-13) • Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Coronet; UA Gemini; Sony Lincoln Square; Bay Plaza; UA Astoria; UA Movieworld.

The Gift

Cate Blanchett is a seer in a Georgia bayou whose readings for troubled local townsfolk are more like social-service sessions. This is mostly a movie about the unseen in which what you see is what you get. Giovanni Ribisi, Hilary Swank, and Keanu Reeves are good in supporting roles. (Rainer; 1/29/01) (1 hr. 49 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Sony Lincoln Square; Pavilion; Centre Sunnyside; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

★ Gladiator

Ridley Scott's melodrama is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur*; Russell Crowe's intensity holds the film together. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • Loews State.

Hannibal

See Rainer, page 182. (1 hr. 50 mins.; R) • Battery Park City Cinema; Clearview's Waverly; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Olympia; Bay Plaza; Linden Boulevard Multiplex; Kaufman Astoria Cinema; Atrium.

★ A Hard Day's Night

Although the Beatles look impossibly young, the film is far too much fun to wax nostalgic over. (Rainer; 12/11/00) (1 hr. 34 mins.; G) • Film Forum.

Head Over Heels

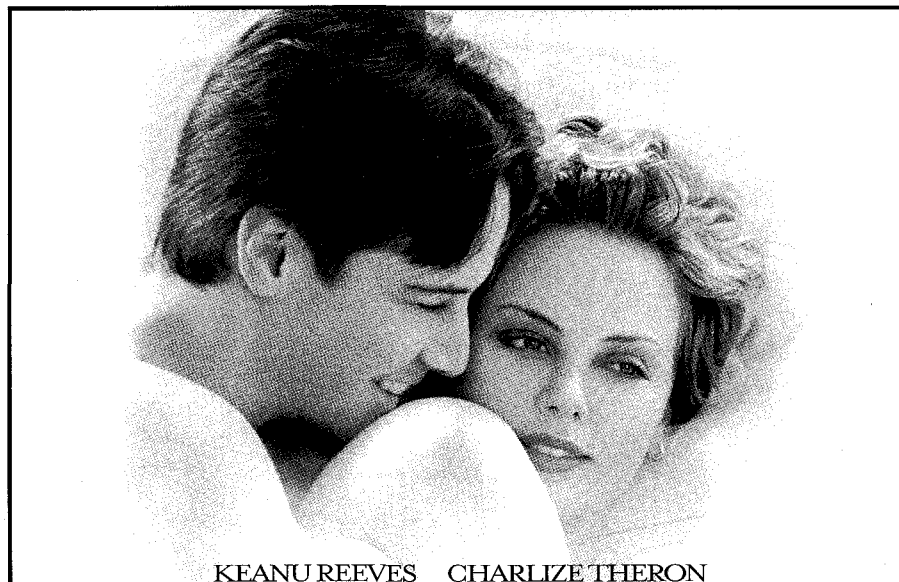
Monica Potter stars as a single city girl who unwittingly moves into an apartment with four gorgeous supermodels. (1 hr. 31 mins.; PG-13) • Battery Park City Cinema; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Loews New York Twin; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Atrium.

★ The House of Mirth

In Terence Davies's rigorously elegant adaptation of Edith Wharton's novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. Each of her defeats carries a death-knell force. Anderson is poignantly fragile in the role, like a silent-movie maiden. (Rainer; 1/1/01) (2 hrs. 4 mins.; NR) • Paris Theatre; Kew Gardens Cinemas.

In the Mood for Love

Wong Kar-Wai's new film is set in Hong Kong in 1962, but most of it is shot indoors. Trancelike yet chichi, it's an example of pop schlock aestheticism. Tony Leung and Maggie Cheung play neighbors whose respective spouses are having an affair. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • CC Angelika Film Center; Lincoln Plaza Cinemas.



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The Price Is Right

If *The Price of Milk*, New Zealander Harry Sinclair's second film, seems unpredictable, it's because the cast and crew didn't know what to expect from one day to the next. "Sometimes I wrote at five in the morning for a scene we'd be shooting at eight," says Sinclair. "In the past, I'd written scripts completely from start to finish, but this strategy is more fun than normal filmmaking. I can let accidents creep into the plot." *Milk* begins as a simple love story (starring Karl Urban and Danielle Cormack, pictured) set on a fairy-tale dairy farm; characters include a quilt-stealing Maori woman and a walking cardboard box containing Nigel, the agoraphobic dog. There's even a band of imaginary elves named after fellow director Peter Jackson, who, says Sinclair, "used my name for a dead guy in *The Frighteners*." By his account, the only predictable element of the production was that most of the actors have appeared on the TV series *Hercules* and *Xena: Warrior Princess*. "You can't find a good New Zealand actor who hasn't been on at least one," he says. Opens February 14 at the Angelika Film Center. JADA YUAN



The Invisible Circus

Jordana Brewster is the younger sister of a hippie-ish free spirit turned terrorist (Cameron Diaz) who, in 1971, attempts to make sense of her sibling's mysterious death. Blythe Danner, in a too-small role, plays the girls' mother, and she's the sole reason to check the movie out. (Rainer; 2/5/01) (1 hr. 48 mins.; R) • Sony Lincoln Square; Kew Gardens Cinemas.

Journey to the Sun

A naïve boy from western Turkey (Newroz Baz) and a member of the Kurdish rebel underground from the East begin an unlikely brotherhood and a journey toward the Iraqi border. (1 hr. 44 mins.; NR) • Cinema Village.

Left Behind

Disaster (and disastrous) drama starring Kirk Cameron. (1 hr. 35 mins.; R) • Quad Cinema; AMC Empire 25 Theatres.

The Legend of Rita

Bibiana Beglau stars in the title role as a former criminal now posing as a socialist factory worker. Directed by Volker Schlöndorff. (1 hr. 41 mins.; NR) • Film Forum.

Maléna

Giuseppe Tornatore directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Cinemart.

★ Meet the Parents

Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing. Stiller has played this ardent-patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • CO Worldwide Cinemas.

The Million Dollar Hotel

Wim Wenders's latest excursion in Stateside anomie was the brainchild of U2's Bono; some brainchildren should be orphaned. The film boasts a gifted, eccentric cast, including Amanda Plummer and Jeremy Davies, and a longish cameo by Mel Gibson, playing an FBI agent fitted with a high-tech neck brace. (2 hrs. 1 min.; R) • AMC Empire 25 Theatres.

Miss Congeniality

A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. Co-stars Candice Bergen and Michael Caine. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres; UA Movies at Sheepshead Bay; North Shore Towers; UA Astoria; UA Movies at Staten Island.

Nico and Dani

Sexual-coming-of-age tale about two Spanish teenagers. Starring Fernando Ramallo and Jordi Vilches. (1 hr. 30 mins.; NR) • CC Sutton; Cinemart.

★ O Brother, Where Art Thou?

Set in Depression-era Mississippi, this Coen brothers movie actually takes place in their usual post-modern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Sony Lincoln Square; Clearview's Cobble Hill; Kew Gardens Cinemas.

Panic

William H. Macy stars as a professional hit man who wants to go legit; Donald Sutherland plays his terrifying father, who won't let him quit the family business. (1 hr. 28 mins.; NR) • CC Village East.

★ The Pledge

Sean Penn directed this movie starring Jack Nicholson as a retired Nevada homicide detective who can't let go of a hunch that a killer of young girls is still roaming free. Nicholson isn't his usual strutting satyr self here; his eyebrows don't go in for heavy calisthenics. His performance is closer to the impulsive, soulful work he did years ago in *The Border*. Penn has a marvelous eye but a woozy gaze; the film would be better if it weren't encumbered with so many arty flourishes. But it's his best film yet as a director, and it contains a roster of cameo performances from the likes of Vanessa Redgrave, Patricia Clarkson, Mickey Rourke, and Harry Dean Stanton that are overwhelming. (Rainer; 1/15/00) (1 hr. 48 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Sony Lincoln Square; Bay Plaza; Whitestone; Pavil-

ion; UA Marboro; Plaza; UA Astoria; UA Movieworld; UA Movies at Staten Island.

Proof of Life

Russell Crowe is a kidnap and ransom negotiator and Meg Ryan is the wife of an engineer (David Morse) who has been abducted in a South American country and needs rescuing. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • CO Worldwide Cinemas.

★ Quills

Geoffrey Rush plays Sade, imprisoned in the Charenton asylum for the insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet). (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; AMC Empire 25 Theatres.

Requiem for a Dream

Darren Aronofsky's controversial adaptation of the Hubert Selby Jr. novel, which tells four parallel stories all dealing with addiction. Starring Ellen Burstyn, Jared Leto, and Jennifer Connelly. (1 hr. 42 mins.; NR) • Quad Cinema; AMC Empire 25 Theatres.

Rugrats in Paris: The Movie

Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • CO Worldwide Cinemas; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; North Shore Towers.

Save the Last Dance

This romantic drama stars Julia Stiles as a young midwestern dance student who moves to Chicago after her mother

dies in an automobile accident. There, she falls in love with a black boy, and must balance her serious ballet talent with the expected complications of interracial affairs. (1 hr. 52 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Saving Silverman

Two friends try to stop their buddy from marrying the wrong woman. Starring Jason Biggs, Amanda Peet, and Neil Diamond as himself. (1 hr. 31 mins.; PG-13) • Battery Park City Cinema; CC Murray Hill Cinemas; Clearview's Chelsea West; AMC Empire 25 Theatres; Loews 84th Street; Kaufman Astoria Cinema; Atrium.

★ Shadow of the Vampire

Willem Dafoe triumphs as the actor-vampire Max Schreck in this uneven but sometimes chilling and witty film. (Rainer; 1/8/01) (1 hr. 30 mins.; R)

• Battery Park City Cinema; UA Union Square; Loews State; Clearview's First & 62nd St.; Whitestone; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas.

Snatch

Guy Ritchie's film is about warring factions of London gangsters and jewelers, and the subplots cross and re-cross in a way that's more exhausting than exhilarating. Benicio Del Toro and Brad Pitt, playing an Irish bare-knuckles boxer with an incomprehensible accent, are two of the film's more recognizable faces. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island; YWCA Cine-Club.

★ State and Main

David Mamet's movie about a Hollywood movie crew invading a New England village has its share of synopated nastiness and sharp satire, although the overall effect is surprisingly mild for Mamet. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; UA East; Clearview's Cobble Hill.

Sugar and Spice

Marley Shelton, Mena Suvari, and Marla Sokoloff star in this black comedy about a high-school cheerleader who becomes pregnant and plans a heist to ensure her baby's financial future. Directed by Francine McDougall. (1 hr. 57 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews 84th Street; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.

The Taste of Others

A successful businessman (Jean-Pierre Bacri) becomes immersed in the world of theater only to be gleefully taken advantage of by a cavalcade of artists. (1 hr. 52 mins.; NR) • CC Angelika Film Center; Lincoln Plaza Cinemas.

★ Thirteen Days

A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban Missile Crisis. Kenny O'Donnell, a friend and adviser to both Jack and Bobby, is the White House aide who provides the focal point for most of the scenes. As played by Kevin Costner, he has a Boston accent that could use some coaching. (Rainer; 1/2/01) (2 hrs. 15 mins.; R) • Battery Park City Cinema; Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; AMC Empire 25 Theatres; CC Crown Gotham; Clearview's Park and 86th St.; Sony Lincoln Square; UA Movies at Sheepshead Bay; UA Movieworld; UA Movies at Staten Island.

This Is Spinal Tap

Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. (1 hr. 22 mins.; R) • The Screening Room.

★ Traffic

Steven Soderbergh directed this uneven mélange—a movie about drug trafficking, set in locales as disparate as Tijuana and Cincinnati's affluent Boyle Heights, in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. Much of it is smartly observed, and the cast is impressive, including Michael Douglas, Catherine Zeta-Jones, and Benicio Del Toro. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; Pavilion; UA Marboro; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Valentine

David Boreanaz and Denise Richards star in this slasher film involving psychotic Valentine's Day cards and a creepy killer. (1 hr. 41 mins.; R) • Battery Park City Cinema; Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Canarsie; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Atrium.

Vertical Limit

Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's

highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • CO Worldwide Cinemas.

The Wedding Planner

The ubiquitous Jennifer Lopez stars as an upcoming San Franciscan wedding planner who's trying to balance her career and a romance with a swarthy do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • Battery Park City Cinema; CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews Orpheum 7; UA Gemini; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Wes Craven Presents: Dracula 2000

Although Craven is the executive producer of the film, this retooling of the familiar tale about the bloodsucking Transylvanian was directed by Patrick Lussler. In this one, the vampire pays a visit to America to combat his nemesis (Christopher Plummer). (1 hr. 47 mins.; R) • AMC Empire 25 Theatres; Concourse Plaza; Whitestone.

What Women Want

A male-chauvinist pig (Mel Gibson) sees the error of his ways after a bump on the head gives him the ability to read women's minds. Co-stars Helen Hunt. (1 hr. 34 mins.; PG-13) • Loews 42nd Street E Walk; Sony Lincoln Square; Whitestone; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

★ Wonder Boys

A superb comedy, starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, about the long weekend in which his life unravels and ties itself up again. Tobey Maguire co-stars as the student who acts as a kind of surrogate son/comrade-in-arms. (Rainer; 3/6/00) (1 hr. 52 mins.; R) • CO Worldwide Cinemas.

Yi Yi

Edward Yang's complicated tale examining the rela-

tionship between a mother and son, and the nature of family in general. (2 hrs. 53 mins.; NR) • Cinema Village.

★ You Can Count On Me

Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and they get all the feints and parries between siblings just right. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East.

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; The Gift; Hannibal; Head Over Heels; The Pledge; Save the Last Dance; Saving Silverman; Shadow of the Vampire; Snatch; Sugar and Spice; Thirteen Days; Traffic; Valentine; The Wedding Planner.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Before Night Falls; Chocolat; Crouching Tiger, Hidden Dragon; In the Mood for Love; Maléna; The Taste of Others.

CC Village East

189 Second Ave. (212-529-6799) • Billy Elliot; Love Honor and Obey; Panic; Quills; The Wedding Planner; You Can Count On Me.

Cinema Village

22 E. 12th St. (212-924-3363) • Journey to the Sun; Nico & Dani; Yi Yi.

Clearview's Waverly

323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) • Hannibal; Snatch.

Film Forum

209 W. Houston St. (212-727-8110) • Bad Company; A Hard Day's Night; The Legend of Rita; Satyricon. (See also "Museums, Societies, Etc.")

Loews Village

66 Third Ave., at 11th St. (212-50-LOEWS#952)

• Save the Last Dance; Sugar and Spice; Thirteen Days; Traffic; Valentine.

Quad Cinema

34 W. 13th St. (212-255-8800) • Chunhyang; Left Behind; Requiem for a Dream; Voyagers.

UA Union Square

13th St. and Broadway (212-253-2225) • Antitrust; Cast Away; Faithless; The Gift; O Brother, Where Art Thou?; The Pledge; Shadow of the Vampire; Snatch; State and Main.

14th-41st Streets

CC Murray Hill Cinemas

160 E. 34th St. (212-689-6548) • Cast Away; Saving Silverman; Thirteen Days; Valentine.

Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Be-



The Best of Bratislava

Although cinema buffs know all about the Eastern European films that stormed Europe during the de-Stalinization of the late fifties, it's less well known that many Slovak directors (as opposed to their Czech counterparts) attempted to speak through their own culture. With *Six Days of Slovak Cinema*, the Film Society of Lincoln Center showcases eleven features that exhibit "the Slovak sensibility," an absurdist view of the world tending toward the surreal. Highlights include *The Thousand-Year-Old Bee*, about a beekeeper and his son who, facing the threat of war, become politically active, and *Paper Heads* (pictured), a carefully constructed look at the absurdity of brutality that uses archival footage of Czechoslovakia under Communism. Begins February 16.

Delta Winging

Although your average American is probably content just hearing the *faux* backwater jangling on the loudspeakers at Disneyland, those with a deeper interest in zydeco, gospel, and Delta blues should check out *Rhythm 'N' Bayous: A Road Map to Louisiana Music*, independent filmmaker Robert Mugge's cinematic road trip through New Orleans and southwestern Louisiana, which makes regular stops at dives, clubs, churches, and historic concert halls all over the marshes. Subjects range from the birth of "swamp pop" in the late fifties to the emergence of artists like Nathan [Williams] & the Zydeco Cha Chas (pictured). Begins February 16.

fore Night Falls; Crouching Tiger, Hidden Dragon; Hannibal; Snatch; Traffic.

Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • Cast Away; Saving Silverman.

Loews 19th St. East

890 Broadway, at 19th St. (212-50-LOEWS#858) • Finding Forrester; Save the Last Dance; Thirteen Days; Valentine; The Wedding Planner.

Loews Kips Bay Theatre

570 Second Ave. (212-505-6397#558) • Chocolat; Crouching Tiger, Hidden Dragon; Finding Forrester; The Gift; Hannibal; Head Over Heels; O Brother, Where Art Thou?; The Pledge; Save the Last Dance; Snatch; Sugar and Spice; Traffic; The Wedding Planner.

42nd-60th Streets

AMC Empire 25 Theatres

234 W. 42nd St. (212-398-3939) • Antitrust; Before Night Falls; Billy Elliot; Cast Away; Chocolat; Double Take; The Emperor's New Groove; Finding Forrester; Head Over Heels; Left Behind; Maléna; The Million Dollar Hotel; Miss Congeniality; Quills; Requiem for a Dream; Saving Silverman; State and Main; Sugar and Spice; Thirteen Days; The Wedding Planner; Wes Craven Presents: Dracula 2000; You Can Count On Me.

CC Cinemas 1, 2, 3

1001 Third Ave., at 60th St. (212-753-6022) • Before Night Falls; Chocolat; Maléna.

CC Crown Gotham

969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Thirteen Days.

CC Eastside Playhouse

919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Billy Elliot.

CC Sutton

205 E. 57th St. (212-759-1411) • Nico and Dani; O Brother, Where Art Thou?

Clearview's 59th Street East

239 E. 59th St. (212-777-FILM#615) • You Can Count On Me.

Clearview's Ziegfeld

141 W. 54th St. (212-777-FILM#602) • Hannibal.

CO Worldwide Cinemas

340 W. 50th St. (212-505-CINE#610) • Charlie's Angels; Dude, Where's My Car?; Meet the Parents; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; Wonder Boys.

Loews 42nd Street E Walk

42nd Street at Eighth Ave. (212-50-LOEWS#572) • Crouching Tiger, Hidden Dragon; The Gift; O Brother, Where Art Thou?; The Pledge; Save the Last Dance; Snatch; Traffic; Valentine; What Women Want.

Loews Astor Plaza

44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Hannibal.

Loews Coronet

993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Finding Forrester; Valentine.



Loews State

1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Family Man; Gladiator; Shadow of the Vampire; Sing-a-long Sound of Music.

Paris Theatre

4 W. 58th St. (212-688-3800) • The House of Mirth.

61st Street and Above, East Side

CC 86th St. East

210 E. 86th St. (212-777-FILM#763) • Cast Away; Chocolat; O Brother, Where Art Thou?; The Pledge.

Clearview's Beekman

1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Gift.

Clearview's First & 62nd St.

400 E. 62nd St. (212-777-FILM#957) • Cast Away; Hannibal; Shadow of the Vampire; Snatch; State and Main.

Clearview's Park and 86th St.

125 E. 86th St. (212-777-FILM#604) • Head Over Heels; Thirteen Days.

Loews 72nd St. East

1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.

Loews New York Twin

1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Head Over Heels; The Pledge.

Loews Orpheum 7

1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Gift; Hannibal; Save the Last Dance; Snatch; Traffic; Valentine; The Wedding Planner.

UA East

1629 First Ave., at 85th St. (212-249-5100) • State and Main.

UA Gemini

1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Finding Forrester; The Wedding Planner.

61st Street and Above, West Side

Clearview's 62nd and Broadway

1871 Broadway, at 62nd St. (212-777-FILM#864) • New Zealand Film Festival.

Clearview's Metro Cinema

2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Cast Away; Traffic.

Clearview's Olympia

2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Hannibal.

Lincoln Plaza Cinemas

30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Crouching Tiger, Hidden Dragon; Faithless; In the Mood for Love; The Taste of Others.

Loews 84th Street

2310 Broadway, at 84th St. (212-50-LOEWS#701) • Head Over Heels; Save the Last Dance; Saving Silverman; Sugar and Spice; Valentine; The Wedding Planner.

Magic Johnson Harlem USA

300 W. 125th St. (212-665-8733) • Crouching Tiger, Hidden Dragon; Double Take; Save the Last Dance; Traffic; Valentine; The Wedding Planner.

New Coliseum

701 W. 181st St. (212-740-1545) • Double Take; Save the Last Dance; Valentine; The Wedding Planner.

Nova

3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Double Take; Save the Last Dance; Valentine.

Sony Lincoln Square

1998 Broadway, at 68th St. (212-50-LOEWS#638) • Chocolat; The Emperor's New Groove; Finding Forrester; The Gift; The Invisible Circus; O Brother, Where Art Thou?; The Pledge; Snatch; Sugar and Spice; Thirteen Days; Traffic; What Women Want.

Bronx

Bay Plaza

2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Cast Away; Double Take; The Emperor's New Groove; Finding Forrester; Hannibal; Head Over Heels; The Pledge; Save the Last Dance; Sugar and Spice; Traffic; Valentine; The Wedding Planner.

Concourse Plaza

214 E. 161th St. (718-588-8800) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Save the Last Dance; Snatch; Traffic; Valentine; The Wedding Planner; Wes Craven Presents: Dracula 2000.

Whitestone

2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Head Over Heels; The Pledge; Save the Last Dance; Shadow of the Vampire; Snatch; Sugar and Spice; Traffic; Valentine; The Wedding Planner; Wes Craven Presents: Dracula 2000; What Women Want.

Brooklyn

BAM Rose Cinemas

30 Lafayette Ave., Brooklyn (718-623-2770) • Crouching Tiger, Hidden Dragon; The Decalogue; Traffic. (See also "Museums, Societies, Etc.")

Brooklyn Heights

70 Henry St. (718-596-7070) • Call theater for showtimes.

Clearview's Cobble Hill

265 Court St. (718-596-9113) • Chocolat; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Shadow of the Vampire; State and Main.

CO Alpine

6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.

CO Fortway

6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.

CO Kings Plaza

5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.

CO Kingsway

946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex

Coney Island Ave. at Ave. H (718-338-3371) • Save the Last Dance; Valentine; The Wedding Planner.

Linden Boulevard Multiplex

Linden Blvd. and Eldert Lane (718-277-0303)

• Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Hannibal; Head Over Heels; Rugrats in Paris: The Movie; Save the Last Dance; Sugar and Spice; Traffic; Valentine; The Wedding Planner.

Pavilion

188 Prospect Park West (718-369-0838) • Cast Away; The Gift; Head Over Heels; The Pledge; Rugrats in Paris: The Movie; Save the Last Dance; Snatch; Sugar and Spice; Traffic; Valentine; The Wedding Planner.

Ridgewood

55-27 Myrtle Ave., at Putnam Ave. (718-821-5993)

• Double Take; Head Over Heels; Save the Last Dance; Valentine; The Wedding Planner.

UA Marlboro

6817 Bay Pkwy., at 69th St. (718-232-4000) • The Pledge; Save the Last Dance; Sugar and Spice; Traffic.

UA Movies at Sheepshead Bay

3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Antitrust; Cast Away; Crouching Tiger, Hidden Dragon; Double Take; Miss Congeniality; Save the Last Dance; Snatch; Thirteen Days; The Wedding Planner; What Women Want.

Queens

Canarsie

9310 Ave. L, at E. 93rd St. (718-251-0700) • Head Over Heels; Save the Last Dance; Valentine.

Centre Sunnyside

42-17 Queens Blvd. (718-361-6869) • The Gift; Head Over Heels; Rugrats in Paris: The Movie; Save the Last Dance; Sugar and Spice; Valentine; The Wedding Planner.

Cinemat

106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Maléna; Nico and Dani; Save the Last Dance; Sugar and Spice; What Women Want.

CO Cinema City

183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows

Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex

28-55 Ulmer St., Whitestone (718-886-4900) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; Head Over Heels; Save the Last Dance; Snatch; Sugar and Spice; Traffic; Valentine; The Wedding Planner; What Women Want.

Jackson Triplex

82nd St. at Roosevelt Ave. (718-478-6777) • Head Over Heels; Valentine; The Wedding Planner.

Kaufman Astoria Cinema

38th St. at 35th Ave. (-718-786-2020) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Double Take; The Gift; Hannibal; Saving Silverman; Shadow of the Vampire; Snatch; Sugar and Spice; Traffic; Valentine; What Women Want.

Kew Gardens Cinemas

81-05 Lefferts Blvd. (718-441-9835) • Billy Elliot; Dr. Seuss' How the Grinch Stole Christmas; The House of Mirth; The Invisible Circus; O Brother, Where Art Thou?; Rugrats in Paris: The Movie; Shadow of the Vampire; The Wedding Planner.

Main Street Cinemas

72-66 Main St. (718-263-4828) • Head Over Heels; Rugrats in Paris: The Movie; Save the Last Dance; Sugar and Spice; Traffic; Valentine; The Wedding Planner.

North Shore Towers

27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; Left Luggage; Miss Congeniality; Rugrats in Paris: The Movie.

Plaza

103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Pledge; Save the Last Dance.

Sony Bay Terrace

211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood

57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria

28-60 Steinway St. (718-726-1279) • Antitrust; The Emperor's New Groove; Finding Forrester; Miss Congeniality; The Pledge; Save the Last Dance; The Wedding Planner.

Trailers

SCENT OF A FLACK Al Pacino will be down from his place in Snedens Landing this month to shoot *People I Know*,



an independent film from Robert Redford's Southfork Pictures; Pacino is playing a Manhattan publicist who finds himself embroiled in a murder mystery with his newly acquired celebrity co-

horts; Kim Basinger and Téa Leoni co-star, and Dan Algrant (*Naked in New York*) is directing.

CLOSE TO HOME Jodie Foster is in talks to replace an injured Nicole Kidman in Columbia's *The Panic Room*; David Fincher (*Fight Club*) is directing the thriller about a mother and child trapped in a room in their home while intruders, played by Jared Leto, Forest Whitaker, and Dwight Yoakam, try to rob them; although the movie's set in New York, the nightmarish brownstone will—of course—be re-created in L.A.

SWEET DEAL Universal is banking on the talents of writer Marie Brenner (*The Insider*) to deliver its next hit; the studio just bought the rights to *In the Kingdom of Big Sugar*, her *Vanity Fair* investigation about an altruistic lawyer's battle to persuade Cuban kingpins in Florida to raise the wages of sugar workers; Robert De Niro's Tribeca Productions will oversee the film version.

CANADIAN BEAUTY Fresh from the filming of *Chocolat*, Lasse Hallström

has signed on to direct Miramax's *The Shipping News*, starring Kevin Spacey, Julianne Moore, Judi Dench, and Cate Blanchett; the film, based on the Pulitzer-



winning novel by E. Annie Proulx, follows a disillusioned reporter's flight from his dysfunctional family to live a quiet life of writing in a small town in Newfoundland.

SARA CARDACE



Opening

Splatter Movie

To gain eligibility for an Oscar nod, Ed Harris's directorial debut, *Pollock*, was rushed into New York theaters for a week in December, then vanished. Now it's time for the much-anticipated biopic's wide release. Harris (pictured) stars as the alcoholic, hot-tempered, paint-flinging artist Jackson Pollock, widely considered America's first modern-art star. The eccentric supporting cast includes Marcia Gay Harden, as Lee Krasner; John Heard; Val Kilmer—and, notably, Bud Cort, best known for playing Harold in 1971's *Harold & Maude* and vastly improving on his appearance in the hideous eighties comedy *Electric Dreams*. Begins February 16.

UA Brandon Cinema

70-20 Austin St., Forest Hills (718-544-1020)

• Thirteen Days; Traffic.

UA Crossbay

94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Crouching Tiger, Hidden Dragon; Double Take; Traffic.

UA Crossbay II

92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Cast Away; The Gift; Save the Last Dance; Snatch; Sugar and Spice; The Wedding Planner; What Women Want.

UA Midway

108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Family Man; Finding Forrester; The Gift; Miss Congeniality; The Pledge; Snatch.

UA Movies at Bayside

38-39 Bell Blvd., at 39th Ave. (718-225-7711)

• Cast Away; Save the Last Dance; Snatch; The Wedding Planner.

UA Movieworld

242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Cast Away; Crouching Tiger, Hidden Dragon; Double Take; Finding Forrester; The Pledge; Thirteen Days; The Wedding Planner.

Staten Island

Atrium

680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Cast Away; Chocolat; Hannibal; Head Over Heels; Save the Last Dance; Saving Silverman; Traffic; Valentine; The Wedding Planner.

UA Hylan Plaza

107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Cast Away; Save the Last Dance; Sugar and Spice; Traffic; The Wedding Planner.

UA Movies at Staten Island

141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Cast Away; Chocolat; Crouching Tiger, Hidden Dragon; Double Take; The Emperor's New Groove; The Gift; Miss Congeniality; The Pledge; Save the Last Dance; Snatch; Sugar and Spice; Thirteen Days; Traffic; The Wedding Planner; What Women Want.

Museums, Societies, Etc.

Anthology Film Archives32 Second Ave. (212-505-5110); \$8. • 2/14: *Junk* (1999). 2/15: *NY: The Lost Civilization* (1997). 2/16-2/19: *Yom Yom/Day After Day* (1998).**BAM Rose Cinemas**

30 Lafayette Ave., Brooklyn (718-623-2770).

• 2/13: "Three by James Ivory." *A Room With a View* (1986). 2/14: "BAMcinémathèque Favorites." *Trouble in Paradise* (1932). 2/15: "Behind the Screen With Melvin." *The Story of a Three-Day Pass* (1968). 2/16-2/18: "Pressman: Wrong Side of the Law." 2/16: *Badlands* (1973). 2/17: *Homicide* (1991); *Bad Lieutenant* (1992). 2/18: *Blue Steel* (1990); *Talk Radio* (1988). 2/19: "The Criminal Cinema of François Ozon." *Criminal Lovers* (1999).**Film Forum**209 W. Houston St. (212-727-8110); \$9. • Through 3/15: "Tales of Rohmer." 2/13-2/14: *La Collectionneuse* (1967). 2/15: *The Girl at the Monceau Bakery* (1963); *Suzanne's Career* (1963); *The Sign of Leo* (1959). 2/16-2/18: *The Marquise of O* (1976). Through 4/2: "Marion Davies." 2/19: *The Red Mill* (1927).**Film Society of Lincoln Center**The Walter Reade Theater, 65 W. 65th St., plaza level (212-875-5600); \$8.50, \$5 for members, \$4.50 for seniors, \$4 for "Movies for Kids." • Through 2/22: "Six Days of Slovak Cinema." 2/16: *Pictures of the Old World* (1972); *Paper Heads* (1995); *The Thousand-Year-Old Bee* (1983). 2/17: *The Shop on Main Street* (1965); *The Crucial Years* (1967); *The Birds, Orphans and Madmen* (1969). 2/18: *Sun in the Net* (1962). 2/19: *The Assistant* (1981).

cue

Opening

Behind the Musical

There were backstage musicals long before VH1 got into the back-of-the-tour-bus documentary, and the theater isn't backing down. **A Class Act**, the Manhattan Theatre Club's singularly sensational tribute to the life and works of the late *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and production team (from left, David Loud, Nancy Kathryn Anderson, Jeff Blumenkrantz, Sara Ramirez, David Hibbard, Donna Bullock, Patrick Quinn, Randy Graff, Lonny Price) on February 14. (See "Broadway.")

Broadway

Previews and Openings

A Class Act

The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. \$25-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/14 for a 3/11 opening. • Ambassador Theatre, 219 West 49th St. (212-239-6200).

Design For Living

Alan Cumming and Dominic West seek the love of Jennifer Ehle in Noel Coward's 1932 ménage à trois comedy, directed by Joe Mantello. \$40-65. Tues.-Sat. at 8, Sat. and Sun. at 2. Some early curtains. Previews begin 2/17 for a 3/15 opening. • American Airlines Theatre, 227 West 42nd St. (212-719-1300).

Rashomon

Pan Asian Rep presents a new adaptation of the Ryunosuke Akutagawa story that was made into a classic film by Akira Kurosawa. \$30-\$45. Wed.-Sat. at 8, Sat. and Sun. at 2:30. Previews begin 2/13 for a 2/21 opening. • West End Theatre, 263 W. 86th St. (212-279-4200).

Now Playing

Aida

The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Sets and ridiculously fabulous costumes by Bob Crowley. \$25-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun

Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. \$85. Wed.-Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast

Disney's beast is back (no, not the mouse). \$25-\$85. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret

The Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). \$25-\$90. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago

It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Bebe Neuwirth stars, opposite Belle Calaway through 3/1. \$20-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact

This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0833.



Photograph by Joan Marcus.

the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) \$55-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party

Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. \$45-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde

Kathy Najimy takes over for actress-playwright Claudia Shear in this delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." \$65. Tues.-Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse

A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. Ben Vereen stars, through 4/1. \$65-\$80. Mon., Tues., and Thurs.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty

The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. \$31-\$86. Mon.-Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre

This musical, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. \$50-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. \$26-\$86. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

What a story! Just synthesizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) \$20-\$90. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Piarro, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing innamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well. (Simon: 5/8/00.) \$40-\$90. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Phantom of the Opera

Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. \$20-\$85. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) \$24-\$69. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35-\$80. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. \$25-\$80. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Enjoy the eye-popping design by David Rockwell (Cirque Du Soleil The-

atres). \$75. Tues.-Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." \$50-\$65. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 3/11. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical

The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. \$25-\$85. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of *King Lear*, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. \$30-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Bobbi Boland

It's been twenty years since she was named Miss Florida, but when a new girl comes into town, Bobbi has to defend her crown. \$30-\$40. Wed.-Mon. at 8, Sat. at 3, Sun. at 7. Previews begin 2/15 for a 3/1 opening. • Arclight Theatre, 152 West 71st St. (212-279-4200).

Boy Gets Girl

A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). \$55. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for a 2/20 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Dogeaters

In Jessica Hagedorn's new adaptation of her prize-winning novel, politicians, hustlers, and beauty queens all



Previews

The M&M Boys

This city's already gone batty over Mag and Maureen, the battling mother and daughter in *The Beauty Queen of Leenane*, so audiences should be no less excited to hear from the bickering Mick and Mairtin, two Irishmen who dig up a graveyard and exhume Mick's ex in the Roundabout's New York premiere of Martin McDonagh's *A Skull in Connemara* (from left, Kevin Tighe, Zoanne LeRoy, and Christopher Carley). The dialogue in the second chapter of McDonagh's Leenane trilogy is no less sharp or bitter than in the other two, and even includes a tribute to the Bostonian Irish diaspora: "In Boston, Massachusetts. He did drown on his sick," Mick laments, remembering one of three uncles who died thus. Mairtin replies, "I suppose at least he'd traveled." In previews for a February 22 opening. (See "Off Broadway.")

Millennial Drama

Some people decided to commemorate the millennium with the Backstreet Boys; others opted to guzzle beer in groups, congregate next to a big dumb British building, or do both. Regina Taylor, the author of the award-winning historical drama *Oo-Bla-Dee* and a Golden Globe-honored stage and screen actress, had other plans. An associate at Chicago's Goodman Theatre, she commissioned fellow African-American woman playwrights Kia Corthron, Suzan-Lori Parks, and Ntozake Shange to write short pieces that she would then perform. "I just gave them the title, which was *Millennium Mambo* at the time," she explains, "and waited. They didn't communicate with each other at all." Taylor, who has retitled the work *Urban Zulu Mambo*, says, "What they sent back were these apocalyptic missives and messages of survival." In Corthron's piece *Safe Box*, a woman with cancer fears carcinogens so badly that she refuses to leave her home. In Parks's *Talking to Jupiter*, a homeless woman tells the story of her life. And in Shange's *Everytime My Lil' World Seems Blue, I Just Haveta Look at You and Learn Eye-Hand Coordination*, an artist imagines the perfect man. Now that the millennium has passed without an apocalyptic computer virus or an insane act of terrorism—or world peace, for that matter—Taylor says, "I feel let down with what actually happened. But these characters all address a milestone in terms of where their lives are at a point in time. They're thinking, *How am I going to get through this next moment?*" The next few moments of Taylor's new millennium will be very busy indeed. Two days after *Urban Zulu Mambo* closes, she kicks off Chicago rehearsals for her new adaptation of *The Seagull*. Previews begin February 13. (See "Off Broadway.") L.H.

meet in eighties Philippines. Tues.-Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Previews begin 2/13 for a 3/4 opening. • Joseph Papp Public Theater, 425 Lafayette St. (212-239-6200).

Fool for Love

Sam Shepard's dysfunctional desert tale is revived by the 29th Street Rep. \$35. Mon.-Sat. at 8. Previews begin 2/5 for a 2/14 opening. • 29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).

High Dive

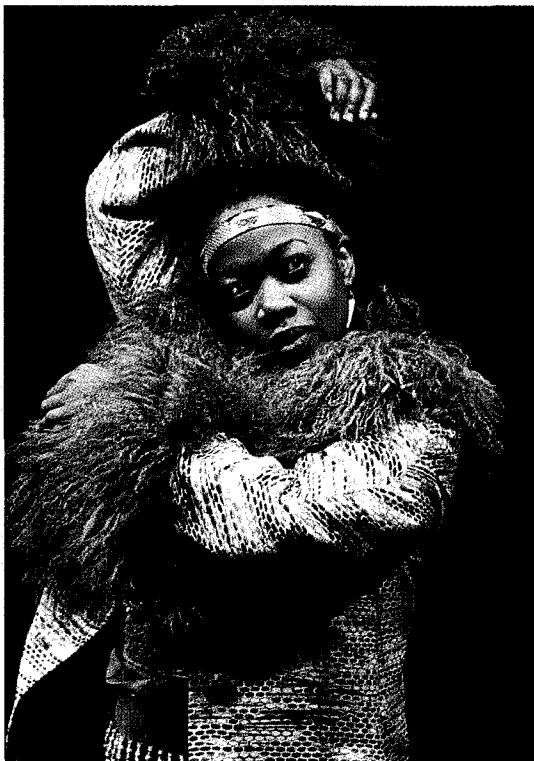
A frantic new comedy written and performed by Leslie Ayzazian (*Nine Armenians, Plan Day*) and directed by David Warren. \$20. Thurs.-Sat. and Mon. at 8, Sun. at 3. In previews for a 2/26 opening. Through 3/4. • MCC Theater, 120 W. 28th St. (212-727-7765).

If It Was Easy

A Broadway producer and a gossip columnist concoct a musical about Ol' Blue Eyes and get the mob on their side in this new comedy from Stewart F. Lane and Ward Morehouse III. \$55-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/15 for a 3/7 opening. • Douglas Fairbanks Theatre, 432 West 42nd St. (212-239-6200).

Isn't It Romantic

Worth Street Theater stages Wendy Wasserstein's 1983 comedy, directed by Jeff Cohen. \$35. Wed.-Sat. at 8, Sun. at 3. In previews for a 2/14 opening. • Tribeca Playhouse, 111 Reade St. (212-206-1515).



Let a Hundred Flowers Bloom

David Zellnik's new comedy about four friends dealing with love, sex, and side effects in a post-pharmaceutical New York. \$15. Tues.-Sat. at 8. Previews begin 2/14 for a 2/16 opening. • Center Stage, 48 West 21st St.

Lobby Hero

The winner of last year's Sundance Grand Jury Prize for *You Can Count on Me*, Kenneth Lonergan (*Waverly Gallery, This Is Our Youth*) returns to the stage. Mark Brokaw (*This Is Our Youth, How I Learned to Drive*) directs a sticky story about a security guard, his supervisor, and two cops who are all trapped in a confounding moral situation. \$45. Tues.-Fri. at 8, Sun. at 3 and 8. Previews begin 2/16 for a 3/13 opening. • Playwrights Horizons' Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).

Race

Austrian playwright Ferdinand Bruckner's 1933 drama tracks the impact of the Nazi uprising on a group of German medical students. \$25-\$40. Tues.-Sat. at 8, Sat. and Sun. at 2. In previews for a 2/19 opening. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Sitting Pretty

A helpless, jobless middle-aged woman finds solace as a nude model in the American premiere of a drama by heralded young British playwright Amy Rosenthal. \$15-\$19. Wed. and Thurs. at 7, Fri. and Sat. at 8, Sun. at 3. Opens 2/14. Through 3/11. • Hypothetical Theatre Company, 344 East 14th St. (212-206-1515).

A Skull in Connemara

The Roundabout Theatre Company presents the final episode of the "Leenane" trilogy by the talented playwright Martin McDonagh (*The Beauty Queen of Leenane, The Cripple of Inishmaan*). \$55. Tues.-Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 2/22 opening. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

The Subject Was Roses

The revival of Frank D. Gilroy's Pulitzer Prize-winning drama stars Jean Cocteau Rep regulars Craig Smith and Elise Stone. \$15-\$40. Call for schedule. In previews for a 2/24 opening. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Suburb

A young couple contemplates abandoning the hustle and bustle of the city for a quieter life in (gasp!) the suburbs in this new musical comedy. Tues.-Sat. at 8, Wed., Sat., and Sun., at 2:30. Previews begin 2/13 for a 3/1 opening. • St. Peter's Church, Citigroup Center, 619 Lexington Ave., at 54th St. (212-239-6200).

A Tandem of One-Acts

A tale of a tanning salon and its odd customers followed by a story of a landlord who accepts entertainment in lieu of rent. \$10-\$12. Thurs.-Sat. at 8, Sun. at 5. Previews begin 2/15 for a 2/17 opening. • The Producer's Club, 358 West 44th St. (212-206-1515).

Ten Unknowns

In the latest offering from Jon Robin Baitz, Donald Sutherland plays a seventy-something painter whose hermitage in Mexico is disturbed by three visitors: Justin Kirk, Julianna Margulies, and Denis O'Hare. Daniel Sullivan directs. \$50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/8 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Urban Zulu Mambo

A collection of short works by four African-American women exploring issues like homelessness and true love as performed by author-actress Regina Taylor. \$47.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 2/13 for a 2/25 opening. • Peter Norton Space, 555 West 42nd St. (212-244-7529).

Now Playing

American Rhapsody

A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. \$40-\$55. Wed.-Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. \$45-\$55. Tues.-Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Caravane

A jam session performance complete with break dancing and African drums. \$10-\$25. Call for schedule; through 2/25. • New Victory Theater, 209 West 42nd St. (212-239-6200).

Cary and Gallo: What If We Did This?

Ted Sullivan directs the comic duo Cary and Gallo, in a production written by several late-night-television writers. \$30. Mon. at 8. Through 2/12. • SoHo Play-

house, 15 Vandam St. (212-239-6200).

Cellini

Moonstruck screenwriter John Patrick Shanley wrote and directs this play about larger-than-life Florentine sculptor and ladies' man Benvenuto Cellini. \$30-\$50. Tues. and Thurs.-Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

The Cherry Orchard

Joseph Hardy returns to Theatre 80 to direct the Pearl Theatre Company's new production of Chekhov's classic drama. \$28-\$35. Tues. at 7, Thurs.-Sat. at 8, Wed. and Sun. at 2. Through 2/25. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

De La Guardia

A show that's part carnival, part rock concert, and almost entirely airborne. \$37.50-\$45. Tues.-Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Devil's Music: The Life and Blues of Bessie Smith

The legendary singer gets the biographical treatment in this new musical, conceived and directed by Joe Brancato (*Cobb*). \$35. Wed.-Sat. at 8, Sat. at 2, Sun. at 3. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Dido, Queen of Carthage

Marlowe's rarely performed first play. \$15. Tues.-Sat. at 8, Sun. at 3 and 7. Through 2/24. • Ohio Theatre, 66 Wooster St. (212-358-3657).

Dinner With Friends

Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. \$30-\$65. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. \$39. Wed.-Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith

Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act chronicling the life of Bessie Smith for the Illyria Theatre. \$30. Thurs.-Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

End of the World Party

A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Ranberg. \$45-\$49.50. Mon.-Wed. and Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Excuse Me, I'm Talking!

The Jewish Rep presents Judy Chaikin's autobiographical one-woman show of songs and stories about her life in Jewish America. \$40-\$45. Tues.-Thurs. and Sat. at 8, Wed., Sat., and Sun. at 2, Sun. at 7. • Duke Theater, 229 W. 42nd St. (212-239-6200).

The Fantasticks

The musical perennial. \$36.50-\$39. Tues.-Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof. \$49.50. Mon. and Wed.-Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Force Continuum

New production of the Atlantic Theater Company about three generations of black officers of the NYPD. Written by Kia Corthron and directed by

Michael John Garcés. \$35-\$40. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria

Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. \$37.50-\$47.50. Tues.-Sat. at 8, Sat. and Sun. at 3. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fresa y Chocolate (Strawberry and Chocolate)

A comedy about the confrontation between a gay artist and a revolutionary purist. \$30-\$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Fully Committed

For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring Christopher Fitzgerald (*Saturday Night*). \$45. Tues.-Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. \$49.50-\$55. Mon., Tues., Thurs.-Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

An Idiot Divine

New music-theater piece from composer-performer Rinde Eckert (*And God Created Whales*), about an idiot and a murderer. \$25-\$35. Wed.-Fri. at 8, Sat. at 5 and 9, Sun. at 4. Through 2/18. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

The Importance of Being Oscar

Niall Buggy (*The Weir*) stars in this new Irish Repertory

Theatre production of Micheál MacLiammóir's portrait of Oscar Wilde. \$35-\$40. Tues.-Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Killers and Other Family

John Lawler directs a new play by Lucy Thurber about a young woman whose past catches up to her. \$35. Wed.-Sat. at 8, Sun. at 7. Through 2/18. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

Krisit

A new comedy by Y York about plastic surgery in Hollywood. \$40. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 2/18. • Primary Stages, 354 W. 45th St. (212-333-4052).

Late Nite Catechism

Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. \$40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Living in the Wind

Michael Bradford's romantic drama about two former slaves stars David Damane and Sally Stewart-Coleman. \$35-\$40. Mon. and Wed.-Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. \$40. Wed.-Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Momma

Siobhan Fallon (*Saturday Night Live*) wrote and stars in this one-woman comedy about a rural upstate school-bus driver whose desperate wish to have a baby leads her to New York City. \$25. Sun. and Mon. at 8. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Naked Boys Singing

Just like a musical revue, but without pants. \$45-\$65. Mon., Wed.-Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Now That Communism Is Dead, My Life Feels Empty

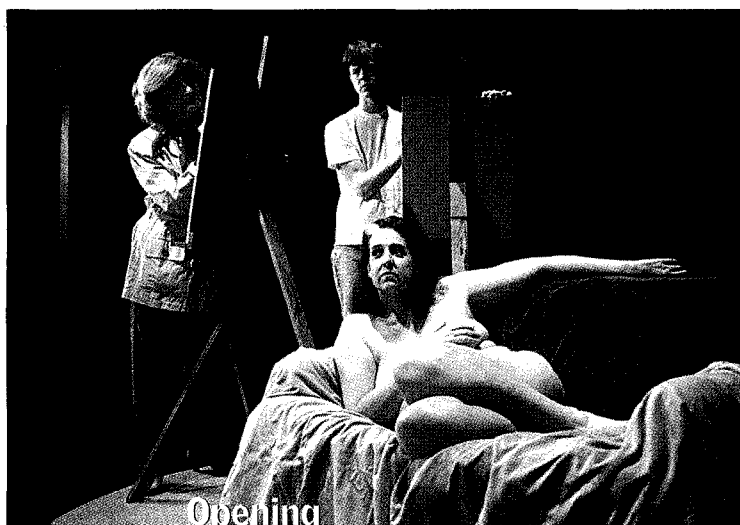
Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. \$15. Tues. and Fri.-Sun. at 8. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. \$50-\$100. Mon.-Wed., Fri. and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

P.S. 69

Gay substitute teacher by day, exotic dancer by night: Susan Jeremy stars in this comedy about her



Naked Ambition

Aviva Jane Carlin, who was nominated for a Drama Desk award for her portrayal of a nude artist's model in 1999's *Jodie's Body*, returns to the stage this week, and she'll be spending more time in makeup than in wardrobe this time, too. In *Sitting Pretty*, the American debut of hot young British playwright Amy Rosenthal, Carlin (pictured, center) plays a single, middle-aged sourpuss who, due to a general lack of job qualifications, becomes a nude art-class model and discovers that she's a natural performer. We're betting the show's costume designer wins an Obie. Opens February 14. (See "Off-Off Broadway.")

Solutions to last week's puzzles

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experiences in a New York public school. \$15. Thurs.-Sat. at 8, Sun. at 5. Through 2/25. • Walker Space, 46 Walker St. (212-279-4200).

Paradise Island

Lynn Cohen and Adrienne Shelly star as a mother and daughter on a 24-hour Caribbean gambling getaway in a new drama written by Benjie Aeronson (*The Possum Play*). \$25-\$35. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • New Group/Theatre @ St. Clement's, 423 W. 46th St. (212-279-4200).

Pete 'n' Keely

If you can approach this pocket musical with an open mindlessness, you can have a rattling good time. A 1968 TV studio presents a live telecast meant to reconcile and reinstate an estranged husband-and-wife team on the order of Steve Lawrence and Eydie Gorme. James Hindman's pastiche book is a spirited takeoff on the fifties and sixties entertainers' acts and lives. Mark Waldrop has directed with sauciness and gusto. George Dvorsky and Sally Mayes sing, dance, and spar to comic perfection. (Simon: 1/8/01). Costumes by Bob Mackie. \$35-\$55. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Play About the Baby

Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*, a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. \$25-\$55. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Resident Alien

American premiere of Tim Fountain's "fully authorized dramatization" of the late Quentin Crisp's life and work, directed by Mike Bradwell and starring Bette Bourne as the "Naked Civil Servant" himself. \$45. Tues.-Sat. at 8, Sat. at 3, Sun. at 2 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Stomp

As the title implies, a loud, aggressive, and energetic show. \$29.50-\$55. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. \$45. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Syringa Tree

Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. \$47.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. \$45. Tues.-Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Te Juro, Juana Que Tango Ganas (I Swear to You Jane, I Have an Itch for You)

Comedy of manners "in the style of Molière" by Emilio Carbadallido. \$30-\$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Theater of Light

The return of "light artist" Rudi Stern's visual fantasia. \$20. Wed. and Sun. at 8, Thurs.-Sat. at 8 and 10. • Flamboyant Theatre, 107 Suffolk St. (212-279-4200).

Time and Again

New musical version of Jack Finney's time-travel romance from the Manhattan Theatre Club. \$40. Tues.-Sun. at 7:30, Sat. and Sun. at 3. • MTC's Stage II at City Center, 131 W. 55th St. (212-581-1212).

Tony 'n' Tina's Wedding

Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real mar-

riages. \$67.50-\$80. Thurs.-Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. \$55. Tues.-Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. Through 2/18. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

The "A" Word

In Latiffé Mardin's drama, set in 1968, a family confronts an unwanted pregnancy. \$15. Thurs.-Sat. at 8, Sun. at 3 and 7. Through 2/18. • Greenwich Street Theatre, 547 Greenwich St. (212-768-7971).

Edufa

A Faustian tale about love, death and deceit, the U.S. premiere of Ghanaian author Efua T. Sutherland's play features a chorus performing Ghanaian songs. \$12-\$15. Wed.-Sun. at 8, Sat. and Sun. at 3. Begins 2/16. Through 3/4. • Grand Theatre at the Producer's Club, 358 West 44th St. (212-279-4200).

Medal of Honor Rag

A black Vietnam War veteran faces off with a Jewish psychiatrist in Tom Cole's drama. \$19. Mon., Thurs.-Sat. at 8, Sun. at 3. Through 2/18. • Blue Heron Arts Center, 121 E. 24th St. (212-332-0027).

Mercurius

Playwright and director John Jahnke (*Lola Montez in Bavaria*) returns with a tale of sisters, a deserted island, and a hermaphroditic spirit. \$15. Fri.-Sun. at 7. 2/14-3/18. • HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).

Night and Day

In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. \$20-\$40. Thurs.-Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bowery Lane Theatre, 330 Bowery (212-677-0060).

See Bob Run

In Canadian playwright Daniel MacIvor's drama, Bob (the terrific Susan O'Connor) hitches her way eastward in search of her father, telling tragic, semi-autobiographical fairy tales to anyone who will listen. \$12-\$15. Thurs.-Sat. at 8. Through 3/3. • The Red Room, 85 East 4th St. (212-539-7686).

Sketching Utopia

Laurel HESSING's historical musical drama about pre-WWI Greenwich Village radicals. \$10. Thurs.-Sat. at 8, Sun. at 3. Through 2/18. • Theater for the New City, 155 First Ave. (212-254-1109).

Stage Door

George S. Kaufman and Edna Ferber's 1936 backstage drama about a boardinghouse full of young actresses. \$12. Thurs.-Sun. at 8:30. Through 2/17. • HERE, 145 Sixth Ave. (212-647-0202).

Three Seconds in the Key

Obie-award winner Deb Margolin's new play deals with illness, recovery, and devotion to the New York Knicks. \$15. Thurs.-Sun. at 7:30. Through 2/25. • P.S. 122, 150 First Ave. (212-477-5288).

Up Your Ass

Valerie Solanas's long lost 1965 comedy boasts a targeted audience of "men, married women, and other degenerates." \$20. Wed.-Sun. at 8, Fri. and Sat. at 11, 2/25 at 4. • P.S. 122, 150 First Ave. (212-477-5288).

Valerie Shoots Andy

An investigation—and satirical re-creation—of the 1968 attempted assassination of Andy Warhol. \$10-\$15. Thurs.-Sun. at 8, some Suns. at 3. Through 3/4. • Present Company Theatorium, 198 Stanton St. (212-420-8877).



The Art of the Deal

Adolphe Goupil (1806-1893) was his century's hottest art dealer. His son-in-law, Jean-Léon Gérôme (1824-1904), was France's hottest academic painter. Together, they masterminded what may have been the first international market for a single artist's work, Goupil selling Gérôme's paintings to his rich American clients (the Astors, the Vanderbilts, and others whom Michael Knoedler, who ran Goupil's New York office, had been cultivating) and prints and photographs of his paintings (conveniently published by Goupil) to hoi polloi. That mutually lucrative arrangement is the subject of **Gérôme & Goupil: Art and Enterprise**, an exhibition organized by the Dahesh Museum, the Musée Goupil in Paris, and the Frick Art & Historical Center in Pittsburgh, which includes some twenty paintings (above, *Général Bonaparte et son état-major en Egypte*, ca. 1863-67) and sculptures by Gérôme that were originally sold by Goupil, as well as the reproductions produced by the latter. Fans of art lover Ridley Scott will want to keep an eye out for *Pollice Verso* ("Thumbs Down"), Gérôme's 1872 painting of a gladiator getting bad news in the Roman Colosseum, which inspired Scott's own *Gladiator*. At the Dahesh Museum of Art, 601 Fifth Avenue, near 49th Street; through May 5.

E.N.

Galleries

Solos

Madison Avenue and Vicinity

András Böröcz

Whimsical sculptures of figures carved from pencils and from ebony, mahogany, and walnut, some of which are carved in parts and assembled inside milk bottles; through 2/24. • Baumgold, 74 E. 79th St. (212-861-7338).

Jörg Immendorff

New paintings that combine iconography from seventeenth- and eighteenth-century etchings with eerily modern images of anthropomorphic larvae, plants, and figures; through 3/3. • Werner, 4 E. 77th St. (212-988-1623).

On Kawara

Date paintings from 2000; through 2/28. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Sue Miller/Philip Sultz

New abstract paintings/Mosaic-like collages. Through 2/28. • Stone, 113 E. 90th St. (212-987-4997).

Carlo Mollino

Photographs by and of the Italian designer and photographer (1905-1973) and *Apotheosis*, an artist's book dedicated to the photographer's life's work designed by Fulvio Ferrari, executor of the Mollino estate; through 3/3. • Roth/Horowitz, 160A E. 70th St. (212-717-9067).

Richard Nonas

Recent sculpture; through 3/10. • Markey, 42 E. 76th St. (212-517-9892).

Robert Andrew Parker

Sketchbooks, bound and unbound books of etchings, monotypes, and other works on paper; through 3/3. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Larry Poons/Elie Nadelman

New abstract paintings/Folk-inspired sculptures of the human form. Through 3/3. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

John Walker

Two new series of paintings, one inspired by the artist's father's recollections of World War I, and the other of the landscape surrounding a tidal pool in Maine; through 3/3. • Knoedler, 19 E. 70th St. (212-794-0550).

57th Street Area

Vito Acconci and Ana Mendieta

An exhibition exploring the connections between the work of the two body and performance artists. Through 3/3. • Lelong, 20 W. 57th St. (212-315-0470).

Vincent Amato

New steel sculptures of the human figure; through 3/5. • McGrath, 20 W. 57th St. (212-956-3366).

Nell Blaine

Abstract paintings and works on paper being exhibited together for the first time since the forties; through 3/10. • De Nagy, 724 Fifth Ave. (212-262-5050).

Jeffrey Ian Blondes

Paintings of landscapes and seascapes at Kinlochmoidart, on Scotland's west coast; through 3/10. • Findlay, 41 E. 57th St. (212-486-7660).

Katherine Bowling

Paintings inspired by the artist's observations and memories of the Virginia farmlands and seascapes of her childhood; through 2/24. • Helman, 20 W. 57th St. (212-245-2888).

Helen Frankenthaler

Paintings from the sixties through the eighties, ranging from classic stain works on unprimed canvas to her later style of veiled layers of pigment; through 3/1. • Ameringer/Howard, 41 E. 57th St. (935-1110).

Barbara Hepworth

Fifteen marble sculptures by the British artist (1903-1975), made shortly after the United Nations installed her monumental public sculpture *Single Form* (1963) in front of the U.N. Secretariat Building in New York City; through 3/17. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Suzanne Jaime-Mena

Minimal geometric sculptures in lead, copper, glass, and other materials; through 3/17. • Haime, 41 E. 57th St. (212-888-3550).

Donald Judd

A survey of the sculptor's prints; through 3/31. • Sheehan, 20 W. 57th St. (212-489-3331).

Phillip King/Rick Dillingham

Large unglazed ceramic vessels by the British sculptor and president of the Royal Academy in London/Globes, gas cans, and other familiar forms by the Santa Fe, New Mexico, ceramist, who died in 1994. Through 3/3. • Clark, 24 W. 57th St. (212-246-2205).

Oskar Kokoschka

A memorial exhibition of the Austrian artist's paintings, watercolors, and drawings, from public and private collections; 2/16-3/17. • Marlborough, 40 W. 57th St. (212-541-4900).

Jacob Lawrence

A retrospective from the late artist's 60-year career; through 3/3. • DC Moore, 724 Fifth Ave. (212-247-2111).

Jules Pascin

Paintings and drawings by the Bulgarian-born artist (1885-1930), who spent most of his career in Paris

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

and New York and whose portraits often emanated a kind of irremediable despair; through 3/10. • Forum, 745 Fifth Ave. (212-355-4545).

Elena Sisto

Imaginary portraits that evoke members of the sixteenth-century Spanish court; through 2/24. • Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

Billy Sullivan

Recent paintings, drawings, and photographs that chronicle the activities of the artist's family and friends; through 3/3. • Fischbach, 24 W. 57th St. (212-759-2345).

SoHo and TriBeCa

Alain Arias-Misson

Illuminated boxes that function as stage sets for small, mysterious figures; through 2/24. • Harvey, 537 Broadway (212-925-7651).

Moe Brooker

Recent abstract paintings inspired by jazz; through 2/27. • Kelly, 591 Broadway (212-226-1660).

Greg Colson

"Pie chart" constructions on such themes as "Qualms About the Web," "Activities While Driving," and "How to Look Your Best"; through 2/24. • Sperone Westwater, 121 Greene St. (212-431-3685).

Rudolph De Crignis

Paintings whose layers of color evoke changes of light during the day; through 3/31. • Blum, 99 Wooster St. (212-343-0441).

Jakob Gasteiger

Paintings on aluminum panels that appear to float on the wall; through 3/3. • Roeder, 545 Broadway (212-925-6098).

Tehching Hsieh

Documents of performances given by the Chinese artist between 1978 and 1999; through 2/24. • Tilton, 49 Greene St. (212-941-1775).

Jörg Immendorff

Sculptures, paintings, and objects from the artist's "Lidl" (Fluxus) series of the late sixties, made when he was a student of Joseph Beuys at the Düsseldorf Academy, and recent paintings that depict figures suspended on spheres, glowing larvae shapes, and primordial plants; through 3/3. • Kern, 558 Broadway (212-965-1706).

Dennis Oppenheim

A survey of the American conceptual artist's work of the past 30 years, including sculpture, installations, photo-documentations of earth and body works, and videos of body-art performances; through 2/28. • Ace, 275 Hudson St. (212-255-5599).

Joseph Raffael

New monumental watercolors of the artist's gardens and birds; through 5/6. • Hoffman, 429 W. Broadway (212-966-6676).

Katy Schimert

Ceramic sculptures of male and female heads, torsos, arms, and legs; through 3/10. • Zwirner, 43 Greene St. (212-966-9074).

Martin Wong/David Wojnarowicz

Paintings of Lower East Side tenement buildings and storefronts that were last shown at the Semaphore Gallery in 1986, by this artist who died in 1999/Early spray-painted works from 1982-84. Through 2/24. • P.P.O.W., 476 Broome St. (212-941-8642).

Chelsea

Ricci Albenda

Installations of architectural forms; through 3/3. • Kreps, 516 W. 20th St. (212-741-8849).

Alex Arcadia/Andrew Krasnow

Paintings, sculptures, and photographs from the artist's ongoing "Super-Gymnast" project, in which an imaginary character, Monique, is introduced to the public via a street campaign in New York City/An installation on the theme of skin. Through 2/28. • Stux, 529 W. 20th St. (212-352-1600).

Alighiero e Boetti

An exhibition of works by the Italian conceptual artist organized in conjunction with the Archivio Boetti in Rome, including his "Camouflage" canvases from the sixties, maps dating from 1971 to 1992, kilim works from the nineties, and two self-portrait sculptures; through 3/31. • Gagosian, 555 W. 24th St. (212-741-1111).

Nina Bovasso

New paintings that depict precarious structures composed of compartmentalized motifs of geometric forms, hearts, flowers, and letters of the alphabet; through 3/10. • Clementine, 526 W. 26th St. (212-243-5937).

David Dupuis

Recent drawings that depict faceless headlike forms composed of bands of high-key color or "landscapes" made up of hundreds of familiar forms, among them bones, leaves, eyeballs, stones, and seeds; through 3/10. • Eller, 526-30 W. 25th St. (212-206-6411).

Seth Edenbaum

Paintings based on the French Revolutionary figure Jean Paul Marat; through 3/10. • Erben, 516 W. 20th St. (212-645-8701).

Sam Francis

Unique color trial proofs by the Abstract Expressionist; through 3/17. • Kempner, 501 W. 23rd St. (212-206-6872).

Jonathan Hammer

Gold-flaked paintings on goatskin, snakeskin, and

other exotic leathers; through 2/24. • Marks, 523 W. 24th St. (212-243-0200).

Jayne Holsinger

Small-scale autobiographical paintings on wood that call to mind the later paintings of Alice Neel; through 3/3. • Thatcher, 529 W. 20th St. (212-675-0222).

Prudencio Irazabal

New paintings that use the fugue as a metaphorical system of development and unity; through 3/10.

• Shainman, 513 W. 20th St. (212-645-1701).

Shirley Kaneda

Recent abstract paintings by the artist and abstract paintings by Baer, Jaaffe, Krushenick, and Stella chosen by Kaneda; through 3/3. • Feigen, 535 W. 20th St. (212-929-0500).

Nina Katchadourian

A concession-stand popcorn machine that makes oracular utterances; a piece exploring mind control vis-à-vis seemingly harmless found postcards, and an edited recording of the communications between Houston Control and the astronauts of the Apollo 11 moonwalk; through 2/24. • Debs, 525 W. 26th St. (212-643-2070).

Pat Lipsky/Alexi Worth

Paintings that continue the artist's investigation of geometric structures and color relationships/Portraits of the artist's friends on sheets of Mylar. Through 3/10. • Harris, 529 W. 20th St. (212-463-9666).

Robert Longo

Graphite drawings derived from photographs of Freud's Vienna residence and consulting room; through 3/3. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Gary Stephan

New abstract paintings; through 2/21. • Baumgartner, 418 W. 15th St. (212-633-2276).

Jessica Stockholder

New sculptures and installations that explore painterly issues in volumetric space; through 3/10. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

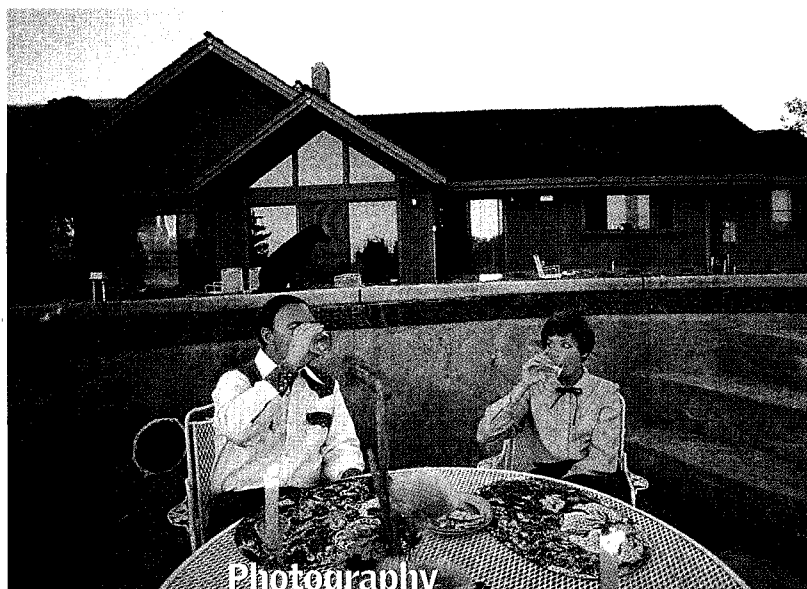
Jude Tallichet/Frank Webster

Architectural structures of sandblasted Plexiglas that evoke Utopian architectural icons, each one accompanied by a musical score composed by the artist/Recent large-scale paintings that explore suburban industrial architecture. Through 2/26.

• Meltzer, 516 W. 20th St. (212-727-9330).

Andrew Wrigley

Paintings of figures in interiors and still life; through 2/27. • Cacciola, 501 W. 23rd St. (212-462-4646).



Photography

Suburban Studies

When **Bill Owens** began aiming his camera at his Bay Area neighbors in the late sixties, he knew he was recording rituals of middle-class life that "serious" documentary photographers considered trite: the Tupperware parties, the cozy hot-tub soaks, the birthdays and cocktail hours. What he couldn't have known is that his book of the resulting images would become an instant hit. *Suburbia*, published by *Rolling Stone's* Straight Arrow Press in 1973, sold an incredible 50,000 copies and went on to influence practically everyone who's ever shot or filmed the 'burbs. Revised and republished by Fotofolio in 1999, the new *Suburbia* includes Owens's later pictures of the seventies and early eighties; now his color images from that series (above, *Typical Californian*, 1981), never previously exhibited as a group and more intimate than his black-and-white work, have landed in not-very-suburban Chelsea. At Paul Morris Gallery, 465 West 23rd Street; through March 10.

Group Shows

Madison Avenue and Vicinity

C & M Arts

"About Faces," portraits by Cornell, Close, Currin, Picasso, Maar, Warhol, others; through 3/10. • 45 E. 78th St. (212-861-0020).

Castelli

"SAYING SEEING: 4 From the Sixties," works by Bochner, Morris, Nauman, Smithson; through 2/24. • 59 E. 79th St. (212-249-4470).

Sculpture Center

"Personal Abstractions," works by Bontecou, Cooper, Outlaw; through 2/24. • 167 E. 69th St. (212-879-3500).

57th Street Area

Krugier

"A Poetic Journey: Bresdin, Martin, Redon & Picasso," an examination of the romantic style in printmaking through the works of Bresdin, Martin, and Redon, and how Picasso was influenced by that tradition; through 3/11. • 41 E. 57th St. (212-755-7288).

Perlow

Works by eleven artist couples, among them Brooks-Park, Irwin-Feltus, and Schapiro-Brach; through 3/10. • 41 E. 57th St. (212-644-7171).

Rosenfeld

"African-American Art: 20th-Century Masterworks, VIII," works by Artis, Barthe, Bearden, Delaney, Savage, VanDerZee, others; through 3/10. • 24 W. 57th St. (212-247-0082).

St. Etienne

"Our Beautiful and Tormented Austria!," works by self-taught Austrian artists including Fischer, Navratil, Rädler, Rainer, Walla, others; through 3/17. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Art in General

"Lessons of Solitude," the first retrospective and U.S. exhibition of the drawings and sculptures of the Cuban artist and art critic Antonio Eligio Fernández, known as Tonel; through 3/31. • Window installation by Steven Brower; through 2/24. • 79 Walker St. (212-219-0473).

Artists Space

"Really," video, sculpture, digital prints, and architectural drawings by Benson, Brower, the Butterflies of Love, Kerbel, Laurette, others; projects by Joyce Kim and Antenna Design; through 3/17. • 38 Greene St. (212-226-3970).

Exit Art

"Body and the East," body-art performances of the former Soviet Union and Eastern Bloc from the sixties to the present, including those of Acconci, Beuys, Burden, others; through 3/10. • 548 Broadway (212-966-7745).

Kent

"Vox 2001," paintings, sculptures, photography, video, and installations by Adams, Bronson, Heartfield, Lehman, Tanaka, Wertheim, others; through 3/3. • 67 Prince St. (212-966-4500).

Swiss Institute

"Under Pressure," inflatable works, installations, and videos that explore the state of being on the verge of exploding, by Creed, Decker, Durward, Hattan, Merrick, Reimer, others; through 3/3. • 495 Broadway (212-925-2035).

Thread Waxing Space

"Research Architecture: Selections From the Collection Fonds Régional d'Art Contemporain du Centre, Orleans." More than 100 architectural models, drawings, and documents, in conjunction with Pratt Institute and Storefront for Art and Architecture; through 3/17. • 476 Broadway (212-966-9520).

Chelsea

Art Resources Transfer

Recent works by Baldwin, Bangs, Fowler, Keister,

Robinson, Shottenkirk, Spero; through 2/24. • 210 Eleventh Ave. (212-691-5956).

Schoormans

"Cinema Studies," paintings and works in other media that use cinematic devices, by Baldessari, Brennan, Muybridge, Reed, Rideal, Ruscha, Warhol, Zinsser, others; through 3/3. • 508 W. 26th St. (212-243-3159).

Stark

Three one-person exhibitions by Highstein, Ledy, and Wellmann; through 3/10. • 555 W. 25th St. (212-807-1051).

Other

School of Visual Arts

"Diversity Plus," works by B.F.A. fine-arts alumni of the School of Visual Arts, among them Gomez, Muto, Hoy, Violette; through 3/3. • 209 E. 23rd St. (212-592-2144).

Photography

Geneviève Cadieux

Large-scale, close-up portraits of people that suggest equivalencies and interrelationships between them, and one sculptural work, a triptych of delicate blown-glass globes; through 2/25. • Americas Society, 680 Park Ave. (212-249-8950), Tues.-Sun. noon-6; \$3, \$2 students and seniors.

Thomas Joshua Cooper

Photographs made over the past two years that address the epic travels of the pilgrims from Europe to America through images of the Atlantic coasts; through 3/3. • Kelly, 43 Mercer St. (212-343-2405).

Willie Doherty

Black-and-white photographs taken at night in Berlin that give the impression of an activity about to take place; through 3/3. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Elijah Gowin/Nathan Lerner

Photographs from the series "Hymnal of Dreams" that depict surreal fabricated scenes inspired by the artist's southern ancestry/Abstract studies produced while the artist was teaching at the New Bauhaus in the late thirties and early forties. Through 3/17. • Mann, 210 Eleventh Ave. (212-989-7600).

Houk

Photographs from the personal collection of Harry Lunn (1933-1998), the art dealer, former CIA agent, and founding father of the fine-art-photography art market, including works by Adams, Abbott, Evans, Mapplethorpe, McDermott & McGough, Serrano, others; through 3/10. • 745 Fifth Ave. (212-750-7070).

ICP

"Andy Warhol: Photography." The first major exhibition of the artist's photographs, including complementary paintings; through 3/18. • "Perfecting Mankind: Eugenics and Photography." An exhibit exploring the way in which photography was employed by the proponents of eugenics, a movement formed in the late-nineteenth century that aimed to "breed better people"; through 3/18. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 voluntary contribution), Sat. and Sun. 10-6; \$8, \$6 students and seniors.

ICP Uptown

"Carrie Mae Weems: The Hampton Project." An installation that employs the turn-of-the-century photographs taken by Frances Benjamin Johnston (1864-1952) at Hampton Institute, images intended to document the success of the institute for the "Exhibit of American Negroes" at the Universal Exposition of 1900 in Paris; through 4/1. • 1130 Fifth Ave., at 94th St. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; \$6, \$4 students and seniors.

Bill Jacobson

Large color photographs of New York street scenes using the artist's signature blurring technique; through 3/10. • Saul, 535 W. 22nd St. (212-627-2410).

Ray K. Metzker

Black-and-white photographs of landscapes in Italy, France, Turkey, and various locations in the United States; 2/14-3/31. • Miller, 20 W. 57th St. (212-397-3930).

Meyerowitz

Recent street photography by Einzig, Harnett, Kayafas, Powell; through 3/17. • 580 Broadway (212-625-3434).

Bill Owens

Color photographs of suburbs and suburbanites shot during the seventies and eighties; through 3/10. • Morris, 465 W. 23rd St. (212-727-2752).

PaineWebber

"A Maritime Album." Rare photographs documenting America's fishing, sailing, and whaling traditions, as well as naval encounters, shipbuilding ventures, and daily maritime life, selected by John Szarkowski from the archives of the Mariner's Museum, in Newport News, Va.; through 4/1. • 1285 Ave. of the Americas (212-713-2885), Mon.-Fri. 8-6.

Staley-Wise

Photographs of jazz and blues musicians by David Gahr, Bert Stern, and Phil Stern; through 3/3. • 560 Broadway (212-966-6223).

Wolfgang Tillmans

New abstract works from the photographer's "Blushes" series and works that combine traditional straight photography with uncertain evidence of the artist's intervention; through 2/24. • Andrea Rosen, 525 W. 24th St. (212-627-6000).

Zabriskie

Photographs by the painters Cramer, Crawford, Kuniyoshi, Pousette-Dart, Shahn, Sheeler; through 3/17. • 41 E. 57th St. (212-752-1223).

Museums

American Craft Museum

"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • "Confrontational Clay: The Artist as Social Critic." Works by 28 contemporary ceramists whose work addresses social, political, and cultural issues; through 3/16. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); \$5, \$2.50 students and seniors.

American Museum of Natural History

"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • "Full Moon: Apollo Mission Photographs of the Lunar Landscape." Rarely seen photographic prints from NASA's Apollo missions to the moon; through 3/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

Asia Society at Midtown

"Can We Feed Ourselves? A Focus on Asia: Photographs by Hiroji Kubota." Photographs taken in Nepal, Cambodia, Burma, and other Asian countries that focus on food production, the population explosion, and environmental destruction; through 4/1. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. \$4, \$2 students and seniors (free Tues.-Fri. noon-2).

Bard Graduate Center for Studies in the Decorative Arts

"Women Designers in the U.S.A., 1900-2000: Diversity and Difference"; through 2/25. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

Bronx Museum of the Arts

"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—related drawings; through 3/4. • "Carlos Garaicoa: The Ruins, the Utopia." Drawings, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. noon-6; \$3, \$2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; 2/16-4/29. • "Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints*, and its "lost" uppermost panel; through 2/18. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; \$4, \$2 students and seniors.

China Institute

"Living Heritage: Vernacular Environment in China," photographs by Li Yuxiang and other Chinese photographers taken between 1993 and 1999 that explore the role of the traditional Chinese home; through 6/10. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., Sat. 10-5, Tues. and Thurs. 10-8, Sun. 1-5; \$3, \$2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907-1993); through 3/18. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$8, \$3 students and seniors.

Dahesh Museum of Art

"Gérôme & Goupil: Art and Enterprise." An exhibition exploring the mutually advantageous partnership between the nineteenth-century painter Jean-Léon Gérôme and his art dealer-publisher Adolphe Goupil; through 5/5. • 601 Fifth Ave., near 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Diana Thater: *Knots and Surfaces*." A large-scale multi-projection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969-71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; \$6, \$3 students and seniors.

Frick Collection

"The Draftsman's Art: Master Drawings From the National Gallery of Scotland." Drawings by Da Vinci, Raphael, and other old masters, as well as works by Scottish artists; through 2/25. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470-75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700), Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum

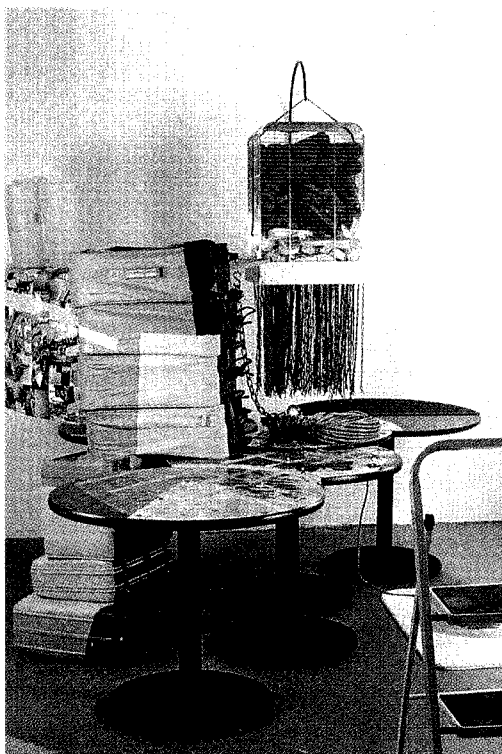
"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifests itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • "The Global Guggenheim: Selections From the Extended Collection." Approximately 175 works from the museum's collection, including paintings, sculpture,

Talent

Still Life With Everything

It may sound like a yard sale. But squint your eyes, and Jessica Stockholder's gregarious installation of tables, chairs, suitcases, linoleum, sand, shower curtains, snapshots, vases, yarn, linoleum tiles, a pie plate, nylon webbing, extension cord, a birdcage, and acrylic and oil paint looks and acts like a painting. That's pretty much the point, and she

carries the notion further in other new installations and sculptures of varying scales that utilize television consoles, a bathtub, and electric lamps. At Gorney Bravin + Lee, 534 West 26th Street; through March 10.



Preservation, and Conservation." An exhibition celebrating the museum's new Sherman Fairchild Center for Works on Paper and Photograph Conservation, exploring various photographic processes and methods of conservation; through 5/6. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "A Century of Design, Part III: 1950-1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$10 contribution, \$5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$10, \$5 students and seniors.

Morgan Library

"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; \$8, \$6 students and seniors.

El Museo del Barrio

"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997-98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; \$4, \$2 students and seniors.

Museum for African Art

"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; \$5, \$2.50 students, seniors, and children.

Museum of American Folk Art

"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfl, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

and works on paper spanning Impressionism through Pop Art; through 4/22. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$8 students and seniors.

Jewish Museum

"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917-1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); \$8, \$5.50 students and seniors.

Metropolitan Museum of Art

"William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833-1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Correggio and Parmigianino: Master Draftsmen of the Renaissance." More than 130 drawings from private and public collections by the two masters of the Emilian School of early-sixteenth-century Italy; through 5/6. • "Sultan 'Ali of Mashhad, Master of Nasta Liq." Examples of calligraphy by the master of *nasta liq*, the writing style likened to flying geese that was favored in fifteenth- and sixteenth-century Iran for poetical texts; through 4/22. • "Photography: Processes,

Museum of Jewish Heritage

"Cyprus to Haifa, 1949: Photographs by Paula Horn Kotis." Photographs taken by Kotis when she was invited to sail to Cyprus on an Israeli ship that was picking up some of the last Jewish internees who had been held in detention camps and taking them to Israel; through 2/25. • 18 First Pl., Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. and the eve of Jewish holidays 9-3, closed Sat. and Jewish holidays; \$7, \$5 students and seniors.

Museum of Modern Art

"Workspheres." An exhibition examining the changing nature of the workplace and the role of design in creating solutions to accommodate such changes, including works from LOT/EK architecture, the MIT Media Laboratory, Digital Image Design, IDEO, Jongeriuslab, and others; through 4/22. • "MoMA 2000: Open Ends." The final cycle of the MoMA 2000 exhibitions, featuring works from the museum's collection from the sixties to the present; through 3/4. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "Projects 70: Janine Antoni, Shahzia Sikander, Kara Walker." Three new banners displayed on the museum's 53rd Street façade; through 3/13. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York

"Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarragh." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$4 students and seniors.

Museum of the Fashion Institute of Technology

"Dreaming in Print: A Decade of *Visionaire*." An exhibition covering the first ten years of the multi-format magazine of fashion and art; through 4/21. • "Belgian Fashion Design: Antwerp Style." A survey of modern Belgian fashion design as seen through more than 100 clothing ensembles dating from 1982 to the present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; 2/14-5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10-5; \$5.

New-York Historical Society

"Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • "Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins Jr.; through 3/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

P.S. 1 Contemporary Art Center

"Almost Warm and Fuzzy: Childhood and Contem-

porary Art." Works that address childhood by more than 30 American and international contemporary artists, among them Mike Kelley, Jeff Koons, Laurie Simmons, and Tim Rollins and K.O.S.; through 4/8. • "Erik Steinbrecher: Couch Park." An installation of new works on paper by the Swiss artist; through 4/8. • "Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events; through 2/25. • "Georges Adéagbo: *Abraham—L'ami de Dieu*." Installations by a West African artist that combine paintings, sculptures, books, handwritten texts, photographs, newspaper articles, and objects; through 3/29. • "Some New Minds." Works by emerging artists Omer Fast, Christoph Girardet, Julia Loktev, Dave Muller, John Pilon, Brad Tucker, Pablo Vargas-Lugo, James Yamada; through 2/28. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; \$5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; 2/15-5/20. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. 12-5; \$5, \$2.50 students and seniors.

Studio Museum in Harlem

"Glenn Ligon: Stranger." Ten works from the artist's series of stenciled coal-dust paintings that were inspired by James Baldwin's *Stranger in the Village* (1953), in which the writer chronicled his experiences living in a small village in Switzerland; through 4/1. • "Material and Matter." Works in all media from the museum's permanent collection, by Willie Cole, Leonardo Drew, David Hammons, Odili Donald Odita, Alison Saar, James VanDerZee, and others; through 4/1. • "John Bankston: The Capture and Escape of Mr. M, Chapter I." Paintings on paper that illustrate the story of the abduction, enslavement, rescue, and escape of Mr. M, an "everyman," and that borrow imagery from nineteenth-century slave narratives, science fiction, and fairy tales; through 4/1. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. 12-8; \$5, \$3 students and seniors.

Whitney Museum of American Art

"The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "Sol LeWitt: Retrospective." A survey of the artist's wall drawings, structures, photographs, and works on paper from the past 40 years; through 2/25. • "A Way With Words: Selections From the Whitney Museum of American Art." Text-based works by twelve artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Richard Prince, and Christopher Wool; through 3/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); \$10, \$8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"A Way With Words: Selections From the Whitney Museum of American Art." Fourteen text-based works by twelve contemporary artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Jack Pierson, and Christopher Wool; through 3/30. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Sotheby's

2/13-2/15 at 10:15 and 2: "Decorative Works of Art." On view from 2/9. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

2/15 at 10:30: "Printed and Manuscript African Americana." On view from 2/10, 2/20 at 2: "Important Nineteenth and Twentieth Century Photographs." On view from 2/15. • 104 E. 25th St. (212-254-4710).

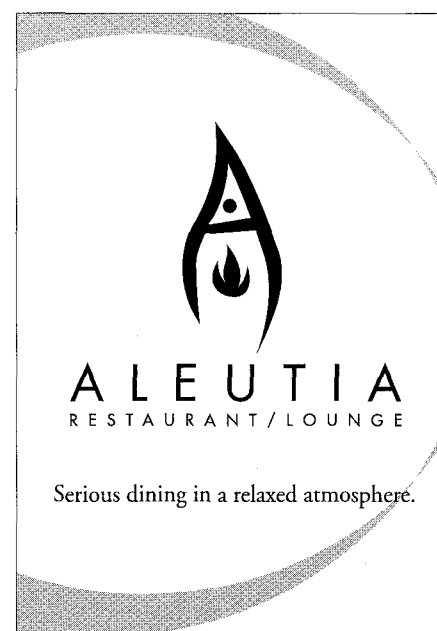
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Restaurant/Bar

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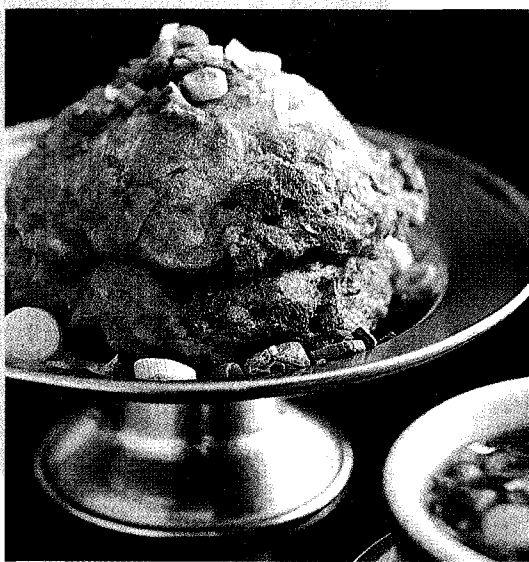
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Ask Gael

Have you no shame? Celebrating macaroni-and-cheese at the expense of wasabi sorbet?

When the Nasdaq falls to its knees and no one wants to buy the novel you've been writing for nine years, you can weep and wail. Or you can drown your sorrows in macaroni-and-cheese, as I do. Wasabi sorbet just won't do it. I'd never be so pretentious as to suggest that loving double-baked potatoes means you can't love sea-urchin custard. So, no excuses, I'm now confessing to an affection for egg foo yung. Alone and exhausted one evening after a harrowing twelve-hour day, I long to crawl into bed and have my mommy bring me French toast. But Mommy is gone. Leafing through the carryout menu of **Dinastia China**, I stumble on a childhood icon. Egg foo young, as they spell it, \$6.85. Just like Mom, I order "egg foo yung, sauce on the side please." (That's a must. Don't even taste that hideous brown glue. I spice up my little Frisbees with mustard and Thai red-chili sauce.) What a pleasant shock to find the pork and veggy-studded cakes not as rubbery as remembered but crisp and clean, deliciously comforting. Nothing else I have sampled is worth a mention, but, oh, how I'd love a little egg foo yung hit. Right this minute. (145 West 72nd Street, 212-362-3801; minimum order, \$7.)



New and Noteworthy

Acqua Santa

The name means "holy water" in Italian. But secular types shouldn't read too much into that—any worshipping at Mario La Manno's laid-back, candlelit trattoria is for his rustic Italian cooking—thin-crust pizzas, simple pastas, and entrées like a red-wine- and garlic-sauced pork tenderloin. And the holiest water on the premises comes in a bottle with a Calabria label. • 556 Driggs Ave. at N. 7th St., Brooklyn (718-384-9695). (M)

★ Alain Ducasse at the Essex House

After a harrowing ride through the critics' spanking machine, eight-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a \$160-prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with, have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and cuddly side. • 155 W. 58th St. (212-265-7300). (E)

★ AZ

If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers,

remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Banjara

In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are stylish and cliché-free. And chef Tuhin Dutta's unusual regional dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian pot pie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. at 6th St. (212-477-5956). (M)

★ Blue Hill

Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie 8 1/2

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crust crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla

The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

Chinghalle

The name of Mark Straussman's (Campagna) frenetic new contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with an odd variety of New Country favorites like St. Louis ribs and a gelato banana split. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the rowdy bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Commune

If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; (\$) = cash only; "AE only" indicates that American Express is the only accepted card.

communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Curry Leaf

While the Curry Hill competition focuses on the food of specific subcontinental regions—or, at the very least, hews to the meat-eating north or the veggie-oriented south—the idea here is to expand the edible horizons by offering Kashmiri chicken korma alongside Pakistani chana masala and Goan lamb vindaloo. There's more to Indian food, after all, than curry powder—there's the leaf, too, used here as a garnish. • 99 Lexington Ave., at 27th St. (212-725-5558). (M)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane-ly elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe take-out containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room

You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

Don Luca

Chef-owner Alex D'Alessi brings tapas, sangria, and, at least once a week, flamenco music to Brooklyn's burgeoning restaurant row. Small plates of traditional tapas like jamon serrano, papas bravas, albondigas and boquerones are meant for nibbling; heavy-duty nosherers might prefer to order one of the four paella variations, priced and portioned for a two-person minimum. • 221 Smith St., nr. Butler St. (718-222-8723). (M) (\$).

★ Esca

Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His \$52 prix fixe menu is

The Underground Gourmet

Learning by Example

Timing, Marcus Jacob learned some years ago, really is everything. He emigrated from Egypt in the midst of the late-eighties economic slump, hoping to complete his degree in architecture, only to find out that no one was building much of anything. So he turned to the recessionproof trade he'd learned from his father in Alexandria and started baking pitas for Damascus Bakery in Brooklyn. In 1992, he and his brother Sam opened a gourmet deli on Wall Street, a frustrating and ultimately unsuccessful experience. But by then, Marcus and Sam both had the bug—they knew they wanted to work in the restaurant world, at least peripherally. So they opened a pest-control service—the ultimate recessionproof industry—and over time befriended the restaurateurs and chefs they encountered on their rounds. “Big chefs, small chefs—at the end of the day, they all want to talk to someone,” says Marcus, who was happy to oblige. “We learned so many things.” Enough, eventually, to open their own (immaculate) restaurant, *Le Souk*, which the Jacobs have furnished

with Moroccan tile, glowing lanterns, and camel-skin chairs. They've hired a Tunisian chef to oversee a gently priced North African menu of assorted tagines and couscous, and meze like chickpea-battered mussels with garlic-and-pine-nut sauce. As soon as he's finished testing tobacco flavors for a postprandial hookah menu, Marcus will begin baking his own brick-oven bread. He's been booking professional belly dancers, including, for a nice change of shimmying pace, a man. But unestablished would-be dancers are equally welcome. “We want to open the place up to beginners, to take away the stage fright,” says Marcus, who knows just how tough it is to change careers. (47 Avenue B; 212-777-5454.)

R.R.



small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

★ 44 & X Hell's Kitchen

John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave. at 44th St. (212-977-1170). (M-E)

★ Gnocco Caffè

Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork

tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown

Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called “Mao's home cooking.” (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Grappa Café

A culinary coup on a congested stretch of Court Street known primarily for fast food and red sauce, where chef Anthony Parascondola—a veteran of Picholine, Remi, and Maxim's—revs up juicy chicken breast with pan-seared gnocchi and lemon-rosemary jus; swaps lamb shank for veal in his osso buco; and packs risotto with wild mushrooms, smoked duck, and truffle oil, a tribute, perhaps, to Picholine's signature dish. • 112 Court St., Brooklyn (718-237-4024). (M)

★ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and could care less. • 356 W. 58th St. (212-554-6500). (M-E)

ike

In some quarters—even in the outré East Village, apparently—the phrase “American food” still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor casseroles, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I-M)

Kyma

With Orso perpetually overbooked, the theater district can always use another place for pre-curtain sustenance, and this Aegean addition to Restaurant Row fits the bill, with its nineteen-foot ceilings, sandblasted windows, and the same Lesvos-born executive chef as Ithaka, its West Village sibling. The menu covers all the Peloponnesian bases, from stuffed grape leaves and assorted spreads to clay-pot casseroles, charcoal-broiled fish, and rack of lamb for two. • 300 W. 46th St. (212-957-8830). (M)

La Palapa

The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cab-

bage. A burger, even. And nothing over \$19. • 139 Duane St. (212-513-0001). (I-M)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot “adovada” pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: “Sorry we do not provide a mild sauce, I do not know how to make ‘mild.’” reads the chef's mission statement—indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl

Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrant moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster pot pie. • 246 W. 4th St. (646-486-2185). (M)

★ Merge

Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature “tiny tini” cocktails, and DeMarco's inspired multicultural neo-American cooking are an irresistible draw for locals as well as interlopers. Sunday evenings, “Gino's *Soprano* Style Dinner,” a \$25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

Mirchi

A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak,

a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Nick & Stef's Steakhouse

Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Panino'teca 275

Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable,

attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I-M) (\$).

★ Pipa

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Café into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino

All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short

**Opening**

Coupla Real Corkers

Armin Bellova met his wife, Judith, while they were both working at Il Buco, where they also made the fortunate acquaintance of Filippo Paoloni, the Roman chef they lured away to open **Tappo**, a similarly rustic, Mediterranean-inflected restaurant of their own. Carved from the shells of four adjacent East Village stores and buried behind a signless, graffiti-ridden façade, the sprawling yet still somehow cozy complex is outfitted with communal farmhouse tables, a wood-beamed ceiling, a soon-to-open retail butcher shop, an open kitchen with a dining counter, plus a huge floor-to-ceiling wine rack. (*Tappo* is Italian for “cork,” after all.) A seasonal menu of Spanish and Italian appetizers like grilled stuffed sardines, mackerel tartare, and sweetbread spiedini is supplemented by a long list of entrée specials, including steak, whole grilled fish, and three fresh pastas made daily by the chef's wife. (403 East 12th Street; 212-505-0001.)

blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ Rose Water

Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb briki. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Sabor

As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seiche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I-M)

★ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) (\$).

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco-era Horn & Hardart Automat. Only the assimulative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seiches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, \$10-an-ounce Kobe beef with wasabi, and Peking duck. Book

the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all \$16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-currried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallisé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Alfanoose

This spotless but otherwise nondescript falafel joint flanked by \$10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as superb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brietossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky

There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or

chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) (\$).

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ Canteen

It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères

Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Clay

What do you get when an enterprising young chef formerly of Chez es Saada gets his hands on his Korean mother's recipe book? If you're owner Edward Lee, you get a small, sleek space filled with a stylish, young NoLiTa crowd as crazy about the soju-litchi martinis as they are about the bibimbop, seafood pajun, and smoked tea duck. • 202 Mott St. (212-625-1105). (M)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second floor (212-791-WINE). (I-M)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Honmura An

While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

★ Next Door Nobu

Set in a stunningly clever David Rockwell-designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American-flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

98 Kenmare

A modern American bistro in the old Patrissy's space that features an eclectic international menu. The chef's specialties include barbecued duck in a ginger-scallion pancake; a shrimp-and-mussel chowder with sweet potatoes, coconut, and lime; and five-onion risotto. • 98 Kenmare St. (212-226-2888). (M-E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomonaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë

The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill

Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

★ Il Buco

Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Siren

Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M-E)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect

or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

★ Do Hwa

Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) (\$) (\$).

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Bal-hazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

★ Peanut Butter & Co.

Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. There must be a mom in the kitchen; sandwiches come with chips and

carrot sticks, and they'll even cut off the crusts for you.

• 240 Sullivan St. (212-677-3995). (I-M)

Tio Pepe

A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

14th-42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama

Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Cosette

Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Eleven Madison Park

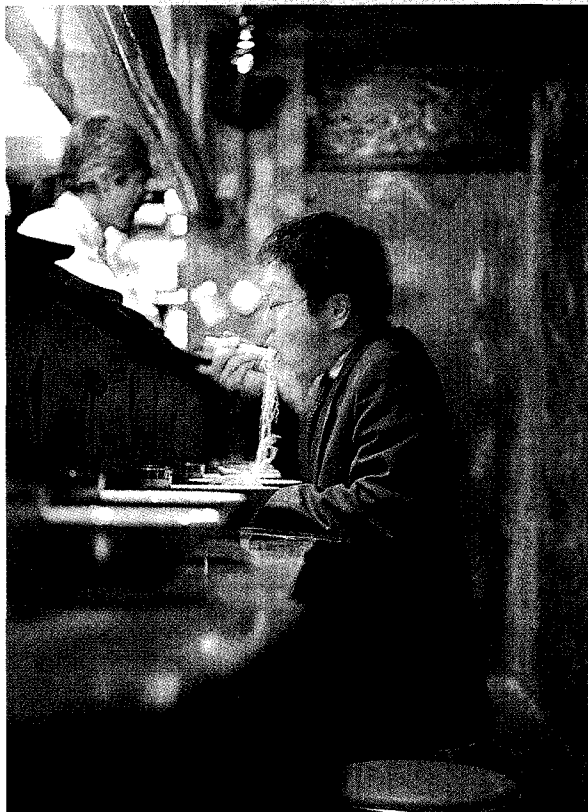
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the

Opening

Noodling Around

Perhaps even more than they adore soba and udon, the Japanese love ramen. So obsessive are they about it—both the fresh variety and the instant one, which they invented—that a museum in Osaka devoted to the slippery stuff draws Statue of Liberty-size crowds. To satisfy fellow expats, the Japanese-born owners of Little Tokyo's Shabu Tatsu and Sobaya have opened **Rai Rai Ken**, a fourteen-stool noodle bar specializing in ramen. Chef Hirokazu Yoda, whose family owns a noodle shop near Tokyo, serves his heaping bowls of fresh ramen in four varieties of soup (\$7 to \$8.50) including shoyu (soy sauce) and miso; plus, there's yakisoba (similar to chow mein) and, to eat in or take out, gyoza (the Japanese answer to the

potsticker). As ramen is traditionally eaten quickly and unceremoniously so as not to allow any of the flavor to escape, the soup isn't available for takeout. But loud slurping—snorting, even—is perfectly acceptable. (214 East 10th Street; 212-477-7030.)



pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Mizu Sushi

The owners of River, uptown's Thai-Vietnamese hybrid, have let the culinary current take them south to Gramercy Park and entirely new Asian territory. Contemporary materials like slate and stainless steel are softened by a series of rice-paper-wrapped oak frames, some of them fashioned into a "palm tree" centerpiece. And though the menu hews to tradition, the sushi chef has some tricks up his sleeve, like the Crazy Roll of tempura-breaded spicy tuna with flying fish roe. • 29 E. 20th St. (212-505-6688). (M)

★ Patria

Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius.

• 111 E. 22nd St. (212-995-8500). (E)

★ Veritas

Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare (\$68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th-42nd Streets, West Side

Applebee's Neighborhood Grill & Bar

This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

Diabla

Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this Chelsea Mexican

family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with Brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Metronome

This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Mi

A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor

restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

★ F&B

F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd-56th Streets, East Side

Avra

Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M-E)

Coldwaters

Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's

a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I-M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

Shopping

Bubbly Personality

As education director of the Sommelier Society of America, Darrin Siegfried (pictured, at left, with partner Adam Goldstein) trained more than 300 wine captains. Now, at **Red, White & Bubbly**, his new Park Slope wine shop, the onetime Aquavit general manager, sommelier to Claude Troisgros, and Cucina wine director shares his considerable expertise with the rest of us. Siegfried has converted the neighborhood hardware store into a showroom, a climate-controlled fine-wine room, and a tasting room equipped with real

stemware instead of flimsy plastic cups.

"Wine tastes better from a proper glass," he says, a professional opinion we hope to corroborate soon at the wine bar Siegfried plans to open nearby. (211-213 Fifth Avenue, near Union Street; 718-636-9463.)

fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly melowered. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to



★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

L'Actuel

Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restau-

mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

★ Sushisay

An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

43rd-56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The \$50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb khandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) (\$).

★ Judson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos

Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. The window tables up front are ideal for nibbling meze and sipping something from the Greek wine list, but for a true taste of the isles—or the way we'd like to imagine them—go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor mural depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pig and Whistle

A business clientele and a coming-and-going-to-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

The Supper Club

Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole à la meunière. • 240 W. 47th St. (212-921-1940). (M-E)

Trattoria dell'Arte

Follow the giant white plaster nose that looms above the entrance to Trattoria dell'Arte like a Route 66 roadside diner icon, for the restaurant's unmatched antipasto bar, crackling pizzas, and consistently reliable kitchen. The Milton Glaser-designed space is a packed power scene at lunch, and a boon for nearby Carnegie Hall concert goers. • 900 Seventh Ave., nr. 56th St. (212-245-9800). (M-E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and

lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club

You no longer need to wear a necktie at lunch, and chef Erik Blauberg has, gasp, slightly modernized the country-club-classic menu—try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, if that gives you a thrill, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only \$11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Wu Kong

Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I-M)

Zanzibar

The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave., nr. 45th St. (212-957-9197). (M)

57th-60th Streets

★ Atlas

Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a \$7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

★ March

If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): shards of grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's most deliciously covert seductions. • 405 E. 58th St. (212-754-6272). (E)

Nirvana

The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

Venison may be low in fat and high in protein, and with the exception of ostrich, about as good for you as red meat gets. But health-conscious restraint isn't the point of the Czech-Slovak restaurant **Zlata Praha's Venison Feast**. "It's crazy—people drive six, seven hours. They come from Pennsylvania and Canada," says chef-owner George Suchanek. "They stay for four hours, they have a couple of meals, and they take more dinners with them." To accommodate these game gourmands, Suchanek has concocted no fewer than nineteen venison recipes, from a sauerbraten-style venison in cream sauce to loin of venison "Hawaiian-style," served with knedliky. For snacking on the long subway ride home, there's venison sausage and salami to go. The two-week-end feast takes place from February 16 through 18 and 23 through 25. (28-48 31st Street, Astoria; 718-721-6422.)

★ The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crust sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûlée that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant,



spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost \$8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

Mark's

Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka-worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainebleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Tanuki

People in the restaurant business and Upper East Side sushi savants have already discovered this source for top-quality sushi and sashimi. Chef Tatsuya Nagata, formerly of Bond Street, demonstrates a deft hand with dishes like soy-marinated Chilean sea bass and

specials like squid with uni paste, and oxtail stew. • 1466 First Ave., nr. 76th St. (212-452-1066). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Barney Greengrass

A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes,

chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) (\$).

★ Jean Georges

Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing your encounter will fail

to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine

Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin pan-na cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

River

The faux-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's

In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Westchester

Equus

No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a \$58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

InConcert

cue

Edited by Tara Pepper

Classical Music

The King's Singers

The British vocal group sings English and Italian madrigals and music by Sibelius and Taverner, and rounds off its Valentine's Day concert with Schubert's love songs. 2/14 at 7:30. • St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0248); \$20-\$50, with champagne at 6, \$100 including postconcert reception with the artists.

The Lyric Chamber Music Society

Presents "Music for Your Heart," sonatas by Poulenc, Haydn, Mozart, and Beethoven. 2/14 at 8. • The Kosciuszko Foundation, 15 E. 65th St. (212-279-4200); \$45, \$15 students and seniors.

"Double Exposure"

Lincoln Center's Chamber Music Society presents a new work by John Halle, Arthur Levering's *Cloches II*, and Randall Wolff's *Modern Primitive*. 2/15 at 6:45 and 8:30. • Lincoln Center Rose Rehearsal Studio, 165 W. 65th St. (212-875-5788); \$22 for both performances and wine reception with composers after the first.

The Eos Orchestra

Stages *Wuthering Heights*, a little-known opera by composer Bernard Herrmann, in the "More Than the Movies" series. 2/15 at 8. • The Society for Ethical Culture, 2 West 64th St. (212-874-5210).

New York Philharmonic

Guest conductor Roberto Abbado makes his Philharmonic debut. The program features Tchaikovsky's *Romeo and Juliet* and works by Rachmaninoff and

Stravinsky. 2/15-17 at 8, 2/20 at 7:30. • Avery Fisher Hall, Lincoln Center (212-581-1365); \$36-\$86.

Russian National Orchestra

The orchestra's founder, Mikhail Pletnev, is soloist in Tchaikovsky's Piano Concerto No. 2 in G Major. 2/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); \$21-\$88.

"New Sounds Live"

Sync creates a fusion of jazz and ethnic music using acoustic guitars, tablas, bass clarinets, and other instruments; *Kamikaze Ground Crew* is a seven-horn ensemble that was formed to play for Broadway productions and now tours with its original jazz compositions. 2/15 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); \$20.

New York Chamber Symphony

Cellist Janos Starker performs Dohnányi's *Konzerstück* in a concert that also includes Brahms's *Serenade No. 1* and Janáček's *Idyll*. 2/17 at 8, 2/18 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); \$35.

"Ned Rorem Hosts"

The world premiere of Michael Torke's *Do Not Stir Up Love (Five Songs of Solomon)*, two chamber works by Christopher Rouse, and a discussion with the composers. 2/18 at 3. • 92nd Street Y, E. 92 St. at Lexington Ave. (212-415-5500); \$25.

Opera

The Metropolitan Opera

Così fan tutte has its season premiere 2/17 at 8.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Massenet's *Manon*, *L'Italiana in Algeri*, and *La Traviata* are also running this week. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); \$25-\$250.

Glyndebourne Festival Opera

Makes its U.S. debut with its well-received production of Janáček's *The Makropulos Case*, starring German soprano Anja Silja as diva Emilia Marty. Through 2/17 at 7:30. • BAM Howard Gilman Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); \$500-\$1,000 opening-night gala; \$30-\$95 other performances.

Dance

New York City Ballet

Performances are Tuesdays through Fridays at 8, Saturdays at 2 and 8, Sundays at 3. There's an all-Jerome Robbins program 2/15, and an evening of Balanchine 2/16. Call for details or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); \$26-\$74.

MOMIX

The experimental dance company marks its twentieth-anniversary season with the world premiere of founder Moses Pendleton's *Opus Cactus*. Through 2/18; times vary. • Joyce Theatre, 175 Eighth Ave., at 19th St. (212-242-0800); \$38.

Twyla Tharp Dance

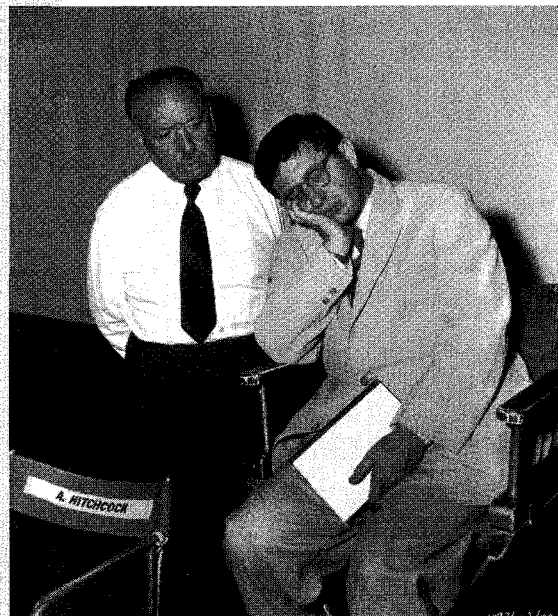
Twyla Tharp Dance celebrates its New York City debut with two local premieres: *Mozart Clarinet Quintet K. 581* and *Surfer at the River Styx*, a dramatic sextet set to an original score by Donald Knack. 2/20-2/25 at 8, Sat. and Sun. also at 2. • Tribeca Performing Arts Center, 199 Chambers St. (212-346-8510); \$15-\$20, \$12 students and seniors.

Performance

Notes on Psycho

Most don't know that **Bernard Herrmann**—forever identified with those stabbing screeches that detonate and propel cinema's most notorious body wash—composed a full-length opera. That this grand opus, based on *Wuthering Heights*, was never mounted during his lifetime (receiving only one production nearly twenty years ago) concerns Jonathan Sheffer, conductor and artistic director of the Eos Orchestra. He excavates the unknown gem, highlights of which will be sung by baritone Nathan Gunn and mezzo Joyce DiDonato, to launch the group's sixth season. (Cherry Jones will also read from the novel.) "It's a project Herrmann nursed for many years," says Sheffer, "a really wonderful opera that could be absolutely right in the center of the repertoire. And it bleeds into his film style totally." It makes sense that Herrmann should try his expressive hand at opera. "His film music achieves the maximum effect with the minimum of means," explains Sheffer, who will also perform music from *Psycho*. Herrmann's genius permeates 60 other films, yet he got his training in radio, concocting and conducting background music. That's where he met Orson Welles and created *Melodram*, a group of settings of poems, which Eos also unearths. "They are basically recitations to music, and they prefigure his movie work," Sheffer observes. "This was the biggest thing he tried to do in radio." Welles went on to give Herrmann his first big break—*Citizen Kane*—and was so taken with the formally sophisticated score that he tailored many a scene to the music instead of the opposite. The rest of the Eos season is just as sexy: an evening of theatrical miniatures by Stravinsky, a program guest-conducted by volcanic Viennese vocalist-composer H. K. Gruber, and a night of instrumental works by songwriters, including the world premiere of Stephen Sondheim's *Concertino*. "Eos's mission is to make concerts thrilling, fascinating, and accessible to beginners and experts," says Sheffer. (See "Classical Music.")

ROBERT HILFERTY

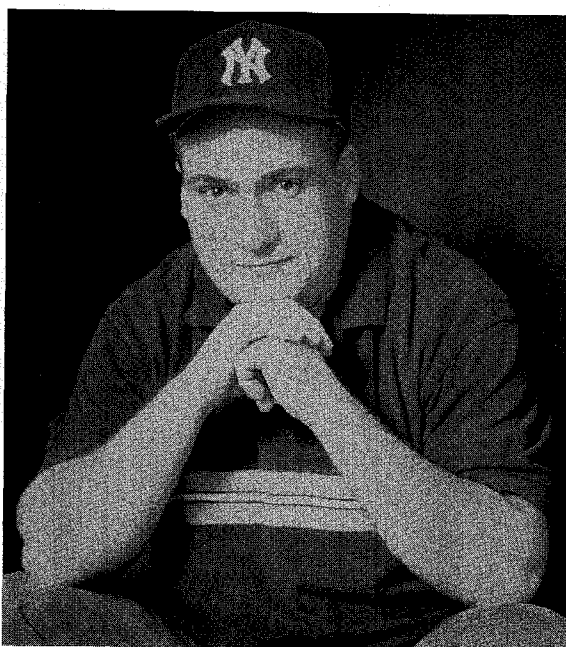


Club Date

His Own House

It's as close as it comes to an epochal event in clubland: After two years of pleasing underground-dance-music fans downtown at Vinyl with his Friday-night "Be Yourself" party, progressive-house icon **Danny Tenaglia** (pictured) is returning to Twilo—joined by the equally illustrious DJ Carl Cox—on February 18. "I've been trying to do a Twilo date for a while," Tenaglia says, "but I've either been busy with my own party or traveling overseas. This date just happened to work out, because I'm spending all month in New York preparing for the Winter Music Conference." True to his reputation as one of dance music's most meticulous figures, Tenaglia is already piecing together his night at Twilo. "I've never played 'Elements' at Twilo, so I know I'm going to do that," Tenaglia says, referring to his legendarily trippy tune in which a deep voice spells out the "elements of a track" that best move dance floors. But don't expect Tenaglia to return to the more commercial days of his residencies at superclubs like Tunnel. "At those parties I would look out over the crowd and think, 'They want to hear a Whitney Houston song now,' and I'd play it even if I didn't want to," he says. "But my time at Vinyl has taught me to follow my own vision completely. Everything you hear at Twilo is going to be 100 percent my thing." (See "Clubs.")

E.B.



Concerts

Aaron Carter

2/19 at 3 and 7. • The Community Theatre, Morristown, N.J. (tickets for the 11/28 show will be honored); sold out.

The Four Tops; The Manhattans

2/18 at 7. • Lehman Center for the Performing Arts, Lehman College, 250 Bedford Park Blvd., West Bronx (212-307-7171); \$30-\$35.

The Real World

2/17: Q&A Entertainment with former cast members of MTV's *The Real World*. • Beacon Theatre, 72nd St. and Broadway (212-307-7171); \$32.50-\$37.50.

"Seventies Soul Jam"

2/16 at 7:30: Featuring the Stylistics, the Dramatics, the Chi-Lites, Harold Melvin, and the Delfonics. • Beacon Theatre, 74th St. at Broadway (212-307-7171); \$35-\$50.

Small Stages

B.B. King Blues Club & Grill

2/13: BeauSoleil Avec Michael Doucet. 2/15: The Persuasions. 2/16-2/17: Nile Rodgers and Chic. 2/18-2/19: Buddy Guy and Larry McCray. • 243 W. 42nd St. (212-997-4144).

Bottom Line

2/15: Stanley Jordan. 2/16: Eric Stuart Band; Karl Mullen Band; Gerald Blair Band. 2/17-2/18: Kate and Anna McGarrigle. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom

2/14: Guided by Voices. 2/16: Mojave 3. 2/17: Low. •

6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.

2/16: Ronnie Baker Brooks. 2/17: Dave Keys; David Johansen. • 73 Eighth Ave. (212-924-9755). \$.

Fez

Thursdays: Mingus Big Band. 2/14: Jeb Loy Nichols; Mila Drumke. 2/16: Nefertiti Jones; Laura Wolfe; Sophia Ramos Dupre. 2/17: Gail Ann Dorsey; Emm Gryner; Meghan Toohey. 2/18: Ari Gold and friends. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza

2/14: Everlast. • 17 Irving Pl. (212-777-6800).

Joe's Pub

An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hop to New Age composers. Mondays: "Stylus," underground hip-hop with DJ's like Bobbito and Lord Sear. Tuesdays: "Original Roses" with DJ. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality DJ. Series." Sundays: The deep-house-oriented "Love Bazaar" with DJ. MKL. 2/13: Ulali with Coatlicue. 2/14: Tom Wopat. 2/15: Sasha Lazard, Dana Wheeler, and Lisa

Zane in *Pass the Torch*. 2/19: Idina Menzel. 2/20: Antony and the Johnsons. • 425 Lafayette St. (212-239-6200).

Knitting Factory

2/13: Heart Throb; Nora York. 2/14: Nina Nastasia. 2/15-2/16: Marty Ehrlich. 2/17: Labradford; PanAmerican. 2/18: Jean-Paul Bourelly. 2/19: Cosmic Joke Collective. 2/20: Morgan Taylor's Rock Group; Tony Scherr Group; Pamela Miller. • 74 Leonard St. (212-219-3055). \$.

Makor

2/15: "What I Like About Jew" with Craig Wedren, Deni Bonet, Mychal LaMort, and others. • 35 W. 67th St. (212-601-1000).

Manitoba's

2/13: Baby Maria and the Reamers. 2/14: The Haoles; Courtney Lee Adams Jr. 2/15: Aerobach Creisor. 2/17: The Swingin' Neck Breakers. 2/18: The Bomb-Pops. 2/20: Booty Olympics. • 99 Ave. B (212-982-2511).

Maxwell's

2/14: The Push Stars; Samson. 2/15: Black Sonny. 2/16: Low; Pedro the Lion. 2/17: Mojave 3; Sid Hillman Group. 2/18: Kristin Hersh; Clem Snide. 2/19: The White Stripes; the Greenhorns. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge

2/13: Gender 2000; Five for Fighting. 2/14: Syd Straw. 2/15: Space Hog. 2/16: The Come-Ons; the Realistics. 2/17: Babe the Blue Ox; Matt Shickle Band. 2/18: Awake Asleep; Red Radio Flyer. 2/19: Martha Wainwright; Rachel Loshack. 2/20: Umbrella; Rubyhorse. • 217 E. Houston St. (212-260-4700).

S.O.B.'s

2/14: Boss Nova. 2/16-2/18: Brazilian Carnival. 2/19: Grupo Niche. 2/20: Men of Vizion. • 204 Varick St. (212-243-4940).

The Village Underground

Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 2/14: Stand; Darby Jones. 2/16-2/17: Otis Rush. • 130 W. 3rd St. (212-777-7745).

Wetlands

Mondays: DJ. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 2/13: Phish vs. Dead; Bathtub Gin; the Deadbeats. 2/15: Velvet Frogg; Swati; the Red King. 2/17: Barbuda. 2/18: Miracle Orchestra; Addison Groove Project; the Squad. 2/20: Phish vs. Dead; the Deadbeats. • 161 Hudson St. (212-386-3600); \$.

Clubs

Centro-Fly

Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, DJ.-bag-carrying dance-music fanatics and track-suited deep-house heads. Tuesdays: Promoter Noah Pepperberg's fabulous "Tuesday-BabyTuesday" goes head-to-head with Spa's model-centric Tuesday party. Thursdays: "Subliminal Sessions"

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.
\$ = cash only.

with DJ, Erick Morillo and big-name special guests. The second Friday of every month: House party "N'Ice." Third Friday of every month: House party "Con-fu-sion" with talented out-of-town DJ's like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." 2/18: GBH presents Tony Humphries; DJ Disciple. • 45 W. 21st St. (212-803-7859). **Cheetah**

A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: A super-exclusive (invite only, they say), hyper-stealthy party thrown by the powerhouse trio of Marvet Britto, Allen West, and Samuel "Tone" Barnes. DJ, Kaori spins. Saturdays: thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Night" DJ, Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Frank's Lounge

A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party, "Bang The Party," every Friday. The party, which has been at venues all over town, from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).

Fun

This sprawling, bi-level, warehouselike space doesn't book big-name DJ, talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying DJ booth. Best of all, Fun recently snagged the cyber-fetish party "Click + Drag" from the now-defunct Mother. • 130 Madison St., under the Manhattan Bridge (212-964-0303); \$5.

Limelight

The Limelight is back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other mega-clubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

The Roxy

The cavernous Chelsea institution's deeply entertaining and mysteriously under-attended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays, the Roxy enlists DJ, Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar DJ, Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). \$.

Shine

This downtown spot is now host to excellent, enthusiastically received DJ.-oriented nights as well as up-and-coming rock and dance acts. Thursdays: The gloriously great DJ, Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: The hip-hop- and house-oriented "Fri-Daze." Saturdays: DJ, Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct *Life*. Wednesdays: "Big Bad Dodge Disco," with new wave and rock spun by DJ, Paul Seigniny. Thursdays: Superpromoter Erich Conrad's "Glam," with DJ, Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060)

"The Saint-at-Large Presents: The White Party"

2/17 at 10: With DJ's Peter Rauhofer and Susan Morabito. • Roseland, 239 W. 52nd St. (212-307-7171); \$75, \$85 day of the event.

Twilo

Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progressive house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class DJ's like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king DJ, Junior Vasquez spins for his bare-chested Chelsea-boy following. 2/18: Danny Tenaglia; Carl Cox. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality of life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from DJ, Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Clausell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

The Warehouse

Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out DJ's like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? 2/17: Andre Collins celebrates the release of his remix "The Music's Hypnotizin'"; DJ, Joey Llanos. • 141 W. 140th St., bet. Grand Concourse and Walton Aves. (718/992-5974).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 2/14-2/15: Gloria Lynne. 2/16-2/17: Chris Connor. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 2/13-2/18: The Count Basie Orchestra. • 131 W. 3rd St. (212-475-8592).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. \$15 cover, \$10 for students. • 131 Duane St. (212-227-7777).

"Highlights in Jazz's 28th Anniversary Gala"

2/15 at 8: With the Monty Alexander Trio; Gerry Mulligan; more. • The Pace Downtown Theater, 3 Spruce St. (212-346-1715); \$20, \$17.50 for students.

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz corners and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.-Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 2/13-2/18: Ron Carter Quintet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents Dianne Reeves With Strings

2/14 at 8. • Avery Fisher Hall, 64th St. and Columbus Ave. (212-721-6500); \$55-\$20.

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 2/16: Don Friedman. • 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com.

"Jazz Insights Presents: The Music of Duke Ellington"



Performance

Feinstein's Valentine

In what is sure to be one of the more democratic Valentine's Day events in the city, cabaret maestro **Michael Feinstein** (pictured) returns to the club that bears his name for an evening "featuring the most requested love songs during the most romantic week of the year." What will Feinstein croon? The safe money is on Cole Porter, Gershwin, and Rodgers and Hammerstein. In case you're stuck somewhere else on V-Day, the show continues through February 17. (See "Cabaret.")



Performance

Drills Sergeants

They may sound lo-fi, but the Ohio indie-rock band **Guided by Voices** (pictured) also owes something to prog-rock ambition: They've released more than a dozen albums, two box sets, and too many singles and side projects to count. GBV will continue in that audacious manner when they play their upcoming TVT Records release *Isolation Drills*—in its entirety—at the Bowery Ballroom on February 14. (See "Small Stages.")

Informal lectures hosted by Arnold Jay Smith. All lectures at 7:45. 2/13: Wycliffe Gordon. 2/20: George Avakian. • 66 W. 12th St. (212-229-5690); \$35.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed. and Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. \$15–\$25 cover; \$10 minimum. 2/13–2/18: Donald Harrison Quartet. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art

Jazz performances at MOMA's "Sette MOMA" restaurant Thursday and Saturday evenings, 6 to 10. 2/15 and 2/17: Rudy Linka Trio. 2/20: Frank Amsellem Trio. • 11 W. 53rd St. (212-708-0480).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenthal's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

2/16: George Coleman Trio. The Rose Center is open until 8:45 p.m. on Fridays; suggested admission price is \$10 for adults, \$7.50 for students and seniors, \$6 for children. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 a.m. 2/13–2/18: Claudia Acuna. • 88 Seventh Ave. So., at Bleecker St. (212-242-1785).

Tonic

Yet another impeccably hip Lower East Side avant-

jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 2/14: Sylvie Courvoisier; Mark Feldman; Erik Friedlander. 2/15: The Either/Orchestra. 2/16: Roy Nathanson; Big Lazy. 2/17: Cuong Vu; Pachora; Ori Kaplan Percussion Ensemble. 2/19: Judy Elkan & Kristen Kosmas. 2/20: Maya Homburger; Barry Guy. • 107 Norfolk St. (212-358-7503); \$.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 a.m. set Fri. and Sat. 2/13–2/18: Dave Douglas Quintet. • 178 Seventh Ave. So. (212-255-4037); \$.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway

In Times Square, just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. \$12.50–\$24.50, two-drink minimum. 2/13: "Key Grip and the Best Boys." 2/14: Goumba Johnny's "Valentine's Day Engagement." 2/15: Mike Robles. 2/16–2/18: Pauly Shore. 2/19: Jimique's "Fully Loaded." 2/20: Sam Greenfield. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9,

10:45, and 12:30; and Sun.–Thurs. at 9. Through 2/19: Colin Quinn; Gregg Rogell; T. Sean Shannon; Macio; Dave Attell; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 a.m.; Sun.–Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat. (\$20 for 10:30 Sat. show), \$12.50 on weeknights; no minimum. 2/12–2/18: Jerry Diner; Richie Byrne; Gregory Carey; Vanessa Hollingshead; Al Ducharme; Nancy Redman. 2/19–2/25: Tony Papa; Jim David; Tom Cotter; Nancy Redman. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays: Robert Klein. Sun.–Thurs. at 8:30 with a \$10 cover; Fri. and Sat. at 8:30 and 10:30 with a \$15 cover. Two-drink minimum. 2/14: Robert Klein. 2/15: "Girls, Girls, Girls." 2/16–2/17: Wali Collins; Gregg Rogell; Sue Costello; Louis Ramey. • 34 W. 22nd St. (212-367-9000).

Stand-Up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 a.m. \$12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill-area Italian restaurant with an intimate cabaret space. 2/13–2/17: Carol Woods. 2/18: Steven Lutvak. 2/19: Deborah Bean. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. \$60. Through 2/17: Mary Cleere Haran in "Sweet & Low Down." • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. \$20 cover; two drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788); \$.

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are \$50 Tues.–Fri.; \$75 for the early show on Friday and all shows on Saturday; \$50 food-and-drink minimum. Through 2/17: Michael Feinstein. • 540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).

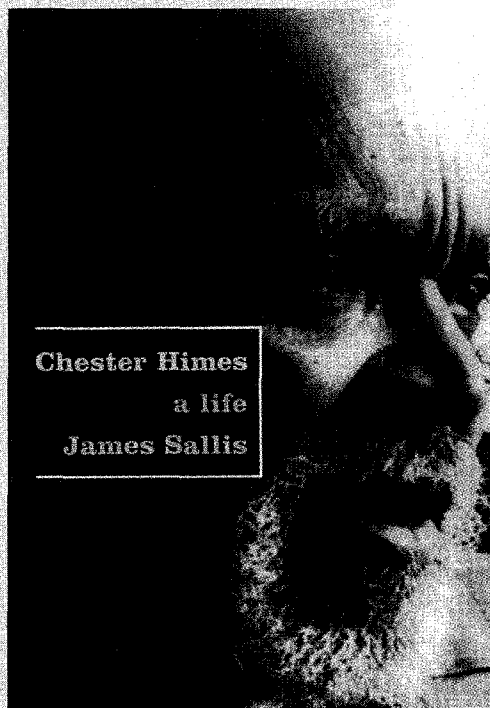
Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 2/13: Elizabeth Hodes in "Reflecting on Marlene." 2/14: Lainie Cooke. 2/15: Ron Ramsey in "Go With Me." 2/16–2/18: George Pelligrino in "More." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

In Print

Black Unlike Me

The poet, novelist, and critic James Sallis never knew he wanted to write mystery novels until he went to Europe in his twenties and discovered Chandler, Hammett, and the overlooked subject of his new biography, *Chester Himes: A Life* (Walker, \$28). At the time, Himes's mysteries, written in Europe, were out of print Stateside, and Sallis went hunting for them. It turned out that Himes (1909-1984), known here primarily for his "Harlem cycle" of crime novels featuring black detectives Gravedigger Jones and Coffin Ed Johnson, had also written literary fiction—short stories published in *Esquire* during his eight years in prison for armed robbery, and novels he wrote while be-friending Richard Wright and Ralph Ellison and, in Sallis's opinion, surpassing their work. "That *Invisible Man* is taught in God knows how many hundreds of universities and that no one has read Chester's *Lonely Crusade* is a very sad thing," he says. Long before he wrote the biography, Sallis had been modeling his own mystery series, the Lew Griffin novels, on Himes; without him, Sallis (whose readers are often surprised he's white) certainly would never have written Griffin as a black man. "For 30 pages or so," he says, "I had no idea this guy was black. I knew he was killing someone, and I really didn't know why. I was trying to understand this character and make you love him. Then I suddenly realized, *My God, the man's black*. My first impression was, *You idiot, how could you not have known this?* The second was, *This comes from Chester*. Not from Chester's books actually, so much as from Chester's life. I felt that this was the kind of anger, the kind of fury that Chester had."



P.M. IMAX Theater, American Museum of Natural History, Central Park West at 79th St. (212-769-5200); \$10.

"Why I Write: Novelists on Writing Criticism"

Thomas Mallon, Francine Prose, David Gates, and Lisa Zeidner discuss the joys and pitfalls of mixing criticism and fiction. Laura Miller, the editorial director of Salon.com, moderates the panel. • 2/15 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Dr. Carl Goldberg

The author of *The Evil We Do: The Psychoanalysis of Destructive People* discusses his book about the reformability of even the most depraved killers. • 2/15 at 7 P.M. Posman Books, One University Pl. (212-533-2665); free.

"Modernism: A Look Back"

Howard Buchwald, Lois Dodd, Barbara Grossman, and David Lund discuss the previous century's defining artistic movement. • 2/15 at 6:30 P.M. The National Academy of Design, 1083 Fifth Ave., at 89th St. (212-369-4880); \$8.

"Wives in the Bath: Historical Reflections on the Uses and Abuses of the Mikvah"

Elliott Horowitz, a premier scholar of Jewish culture ancient and modern, lectures on the orthodox Jewish practice of sending menstruating women to a ritual bath. • 2/15 at 6 P.M. The New York Public Library, Celeste Bartos Forum, Fifth Ave. and 42nd St. (212-930-0855); \$10.

Robert Reich

Clinton's former secretary of labor, considered one of the world's foremost economists, talks to host Thomas Herman as part of Herman's lecture series on what drives the global economy. • 2/15, 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$20.

"Humanitarianism and Politics in the 1990s"

Rony Brauman, director of research for Doctors Without Borders, delivers what he calls a "chronicle of a decade-long crisis." • 2/16 at 4 P.M. Maison Française, New York University, 16 Washington Mews (212-998-8750); free.

"Footprints: A Celebration of Black Dance"

In the panel session following this screening of *Stormy Weather* at the Natural History museum, former Pratt Institute professor Rashidah Ismaili Abubakr leads a group of dance artists and educators in a discussion about black dance forms highlighted in the film. • 2/17, Film at 2:30 P.M., panel at 4 P.M. American Museum of Natural History, Central Park West at 79th St. (212-769-5200); free with \$10 admission.

Judge Jack B. Weinstein

The controversial judge and supporter of a moratorium on the death penalty delivers his lecture "Reflections on Capital Punishment" at the Central Synagogue's eleventh annual Jethro Shabbat Service and Luncheon. • 2/17 at 10:30 A.M. The Central Synagogue, 123 E. 55th St. (212-838-5122); free.

Attallah Shabazz

Malcolm X's daughter reflects on her father's life, along with Columbia professor Manning Marable. • 2/18 at 2 P.M. LeFrak Gymnasium, Barnard Hall, Broadway at 117th St. (212-854-1314 for required reserved tickets); free.

Radio Highlights

American Music Festival

Every year for the past five decades, WNYC has somehow celebrated the week and a half between the presidents' birthdays. This year, every hour of programming is suffused with live performances, archival material, historical interviews, and lots of American compositions. • 2/12 through 2/22. WNYC, 93.9 FM.

"Reverend Billy's Church of Stop Shopping"

The Obie-award winner Bill Talen's alter ego, the preacher of anti-consumerism partly responsible for saving the Poe House from the wrecking ball, gives his early-morning sermon this Saturday. • 2/17, 9-10 A.M. WFMU, 91.1 FM.

Casper Citron

This week, Arlene Hatch, widow of writer Alden Hatch, describes her life with him, and marriage counselor L. A. Justice discusses her new book, *What*

Women Really Want, and How They Can Get It. • 2/17 at 10 P.M. WOR, 710 AM.

Lectures and Panels

"Classical Music in the United States"

This lecture by Joseph Horowitz, introduced by Miller Theatre executive director George Steel and followed by Carnegie Hall director Franz Xaver Ohnesorg, covers the rise and fall of classical music in the popular consciousness, and what can be done about it. • 2/13, 6-8 P.M. Columbia University Journalism School, Third Floor Lecture Hall, Broadway at 116th St. (212-854-9112); free.

"The Theory of Everything"

The first annual Isaac Asimov Memorial panel debate features some of the world's top physicists—Brian Greene, Lisa Randall, James Gates, Lawrence Krauss, and Sheldon Glashow—discussing the unending search for the Unified Field Theory. • 2/13 at 7:30

The Written Word

Rick Moody et al.

The renowned author behind *The Ice Storm* appears for two readings of his new short-story collection, *Demonology*, with different writers. On Tuesday the 13th, he reads with Diane Williams, the author of *Excitability* and *The Stupefaction*, at the Russian Samovar; the following Saturday, he reads at Housing Works with Susan Wheeler, the author of numerous poetry collections. • 2/13, 7 P.M. The Russian Samovar, 256 W. 52nd St. (212-757-0168); \$3. 2/17 at 7 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

Wayne Koestenbaum, Lynne Tillman, Clifford Chase

All three writers have written extensively on visual art—in addition to their fiction and poetry—and all three read from their work as part of the new series “Prose in General,” about the intersection of fiction and visual art. • 2/13 at 7 P.M. Art in General, 79 Walker St. (212-254-2924); free.

Amanda Foreman

The author reads from her book *Georgiana: Duchess of Devonshire* and signs copies. • 2/13 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Julie Landau, Lu Yu, and Cao Bao-an

Poet-translator Landau, actor-singer Lu, and musician Cao stage a multilingual multimedia performance of Chinese songs, poems, music, and dance in English, Mandarin, and Cantonese. • 2/16 at 10:30 P.M. St. Mark's Church, 131 E. 10th St. (212-674-0910); \$7.

Lee Durkee

Durkee reads from his debut novel, *Rides of the Midway*, and signs copies. • 2/19 at 6:30 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

A Tribute to Gwendolyn Brooks

During Black History Month and only two months after her death, prominent literary figures and other guests take part in an afternoon of memorial readings and remembrances of Brooks's life. Nikki Giovanni, Sonia Sanchez, D. H. Melhem, and Haki Madhubuti all read. • 2/18, 2-4 P.M. Brooklyn Public Library, Grand Army Plaza, Brooklyn (718-230-2100); free.

A. S. Byatt and Peter Carey

Byatt appears at the Y for the first New York reading of her latest novel, *The Biographer's Tale*, along with another critically acclaimed novelist, who reads from his new novel, *The True History of the Kelly Gang*. • 2/19 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); \$15.

Amy Tan

The best-selling Tan reads from and signs copies of her latest novel, *The Bonesetter's Daughter*. • 2/20 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0180); free.

Special Events

Tours

Presidential Greenwich Village

Visit sites associated with past presidents, including Washington, Jefferson, Lincoln, both Roosevelts, Truman, Kennedy, Reagan, Bush, and others, as well as a few other political stops. • 2/18, 1 P.M. Meet at the Southeast Corner of Fifth Ave. and 12th St. (732-270-5277); \$10.

“Lovers and Losers”

Take a Valentine's-week jaunt through Beekman and Sutton Places in the East 50s, stopping in areas linked to the love affairs of Greta Garbo, Rex Harrison, Irving Berlin and Ellin Mackay, and Katherine Hepburn and Spencer Tracy. Plenty of stories of romance and heartbreak. • 2/18 at 4 P.M. Meet at the northwest corner of Fifth Ave. and 52nd St. (212-265-2663); \$5.

Benefit

Black History Month Cocktail Reception

Wall Street Rarities hosts a benefit for the Harlem



Sleepless in New York

It took urban photographer and New York City probation officer Irwin Silver a decade to complete *Nightwalks*, his series of shots of New York's empty places in the dead of night. It's no wonder: His exposures—taken with a four-by-five view camera and tripod strapped to a luggage cart—often exceeded half an hour, allowing Silver to eliminate any passing figures that might intrude into the eerie black-and-white silences he carved out of the city that never sleeps (pictured, *El Station, Bronx, NY, May 28, 1983, 1:30 A.M.*). Opens February 13 at the New-York Historical Society. (See “Exhibits” for details.)

School of the Arts, the highlights of which include the sale of material like a signed Rosa Parks photograph, copies of *Uncle Tom's Cabin*, an Underground Railroad letter, various Civil War documents, and more. • 2/15, 7-10 P.M. Wall Street Rarities, 44 Wall St. (800-865-1659); \$40.

Exhibits

Nightwalks

Irwin Silver's photographs capture the city during the quiet hours of the night, and his long exposure times eliminate any passersby from his images, rendering them completely empty. • 2/13 through 5/20. The New-York Historical Society, 2 W. 77th St., at Central Park West (212-873-3400); \$5.

Traffic

That's not the new Soderbergh movie but the five-part British television series from which the Hollywood film took not only the basic idea but most of the finer plot points and much of the style and political tone that made it so good. The series airs at the museum in two parts. • 2/15 through 4/29: Part one, Thursdays at 6 P.M. and Saturdays at 2 P.M.; Part Two, Fridays at 6 P.M.

and Sundays at 2 P.M. The Museum of Television and Radio, 25 W. 52nd St. (212-621-6600); free with \$6 admission.

Events

Valentine's Day Big Band Dancing

Thousands are expected to come out under the glass dome of the Financial Center to dance along with Vince Giordano and the Nighthawks, who play period hits from the twenties through the forties for a free Valentine's event. • 2/14 at 6:30 P.M. The World Financial Center Winter Garden (212-945-0505); free.

“The Grand Theft Inaugural Ball”

Subtitled the “busting anti-coronation ball,” this protest party at CB's was the idea of playwright-musician Richard West to gather some friends, from Richard Foreman to the Shadowbusters, for a President's Day open-mike evening of songs, poetry, and jokes regarding the recent election. All viewpoints welcome. • 2/19, 7 P.M. to midnight. CB's Gallery, 313 Bleecker St. (212-677-0455); free.

Gramercy Park Antiques and Fine Art Show

One hundred carefully chosen dealers present their finest pieces of furniture, fine art, jewelry, and decorative accessories all weekend. • 2/16, 11 A.M. to 8 P.M.; 2/17, till 7 P.M.; 2/18, till 5 P.M. The 69th Regiment Armory, Lexington Ave. at 26th St. (212-255-0020); \$10 daily.

Sports

Metropolitan 50-Miler and Kurt Steiner 50K

Long, long, long may you run. The 50-miler starts at the Engineer's Gate, East Drive at 90th St., and later comprises twelve four-mile loops around the park. The 50K isn't quite tame in comparison, with seven four-mile and one three-and-a-half-mile loops. Hosted by the Broadway Ultra Society. Numbers and T-shirts may be picked up on race day only, from 7 to 8:45 A.M. Visit the NYRR's Website, www.nyrrc.org, to register or for more information. • 50-Miler, 2/18 at 8 A.M.; 50K, 2/18 at 9 A.M. (212-496-3099 or 212-860-4455).

Game Week	HOME AWAY						
	Mon: 2/12	Tue: 2/13	Wed: 2/14	Thu: 2/15	Fri: 2/16	Sat: 2/17	Sun: 2/18
KNICKS		DEN MSG 9 P.M.	UTA MSG 9 P.M.		NJ MSG 7:30 P.M.		ORL NBC 12:30 P.M.
NETS		LAL FSNY 7:30 P.M.	DET TBA 7:30 P.M.		NY MSG 7:30 P.M.		LAC NO TV 1 P.M.
RANGERS	COL MSG 7 P.M.					TB MSG 7:30 P.M.	
ISLANDERS	OTT FSNY 7 P.M.		PHI METRO 7:30 P.M.		EDM METRO 9 P.M.		VAN FSNY 10 P.M.
DEVILS			OTT FSNY 7:30 P.M.		PIT FSNY 7:30 P.M.	BUF METRO 7:30 P.M.	
HITMEN							ORL UPN 7 P.M.

Children's Events

Cocoa Puffery

According to the folks at the New York Botanical Garden, the cacao tree, the one that yummy chocolate comes from, is in danger of extinction because of rain-forest destruction. In order to save this precious commodity, start with an education during Chocolate Month. Kids pummel their own beans to make hot chocolate, create rain-forest crafts, and become a part of interactive chocolate storytelling. Find the live tree in the Enid A. Haupt Conservatory. • 2/17-3/11; 200th St. and Kazimiroff Blvd., the Bronx (718-817-8700); Garden Passport \$7, \$4.50 for students and seniors, \$2 for kids 2-12.

Step to It

There are those who want to dance and those who want to create the dance. New York City Ballet choreographer Richard Tanner knew from the time he was a youngster that creating the dance was in his soul. Now he and his colleague, ballet-master-in-chief Peter Martins, will demonstrate how choreographers bring ballet to the stage. Audience kids become part of the process. • 2/17 at 11 A.M.; New York State Theater, 20 Lincoln Center, 63rd St. and Columbus Ave. (212-870-4074); \$12, \$10 for kids 12 and younger.

Tales From Hans Christian Andersen

Two of the fairy-tale master's most treasured works—*The Little Mermaid* and *The Nightingale*—are brought to the ballet stage in time for winter recess. A premiere performance for New York Theatre Ballet. •

2/17-2/25; Florence Gould Hall, 55 E. 59th St. (212-355-6160); \$25, \$20 for kids.

Hail to the First Chief

Kids who were caught up in the election debacle may be interested in a new book called *George-isms*, a biography of President Washington's rules of civility that he held to from school age until old age. (It is said that he kept a copy of the rules with him through the War of Independence.) From Simon & Schuster. • Available in book stores; \$7.95.

Make Art

The free Family Art Works program at the Educational Alliance is back in full swing. Kids, along with their parents, grandparents, or caregivers, share skills and make a different project every Sunday. 2/18 is Papermaking, where participants design their own paper from pulp. Warning: Bring an extra shirt for a change of clothes. Reservations suggested. • Sundays through 4/22, from 1 P.M. to 2:30 P.M. (no classes on 4/8 and 4/15); 197 E. Broadway (212-780-2300, ext. 316); free.

Read to Me

Join members of the cast of *Seussical*, along with Clifford, the Big Red Dog, for WLIW-Channel 21's Reading Funday. Activities include storytelling, dancing, sing-alongs, a magic show, and giveaways. • 2/17, from 11 A.M. to 3 P.M.; Roosevelt Field Mall, fountain area, Garden City (516-367-2100, ext. 8044); free.

Hugs and Kisses

A variation on the kissing booth for charity, the 25-foot Hershey's Kissmobiles make their debut in Manhattan on Valentine's Day, with plans to travel to children's hospitals throughout the U.S. Fashioned with three giant fiberglass Kisses, the transports are a chocoholic's dream machine. Bring a dollar to the Kissmobile, which will be donated to the Children's Miracle Network, and receive a bag of Hershey's Kisses or Hugs (the white-chocolate version). • 2/14; New York Stock Exchange from 8 A.M. to 10 A.M.; Times Square from 11 A.M. to 1 P.M.; Penn Station and Grand Central Station from 4 P.M. to 7 P.M. (888-499-KISS).

Reading Rainbow

This new musical from Theatreworks/USA highlights eight beloved kids' books, based on the award-winning PBS series. Stories include: *Imogene's Antlers*, *Math Curse*, and *Appelmand's Dreams*. • 2/17-2/18 at 12:30 P.M.; Auditorium at Equitable Tower, 787 Seventh Ave., bet. 51st and 52nd Sts. (212-627-7373); \$19.

Psycho-Babbling

Use your head and find out the secrets of the mind. The New York Hall of Science opens a new exhibit, "Psychology: It's More Than You Think," that shows kids how the brain develops, explores emotions, tests memory, and uncovers the weaknesses of human observation. • Through 4/29; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); \$7.50, \$5 seniors and kids 4-17.

Playing Taps

Hot-stepping hoofers and rhythmic beats are the ignition behind the improvisational *Urban Tap*. The show fuses freestyle tap, African stilt dancing, hip-hop, capoeira, and video to create a powerful jam session. • Through 2/25 at the New Victory Theater, 209 W. 42nd St. (212-239-6200); \$10-\$20.

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Happenings

Like Dancing for Chocolate

It is said that Emperor Montezuma guzzled nothing but chocolate, especially before consorting with his harem. I can relate—I'd probably weigh 350 pounds and have a serious pizza face, but I'd just eat even more of it, consort with my man Monty, and pass out. And though real life doesn't quite taste that sweet, the **New York Botanical Garden** (pictured) has decided to indulge the fantasy with Chocolate Month. It all starts in the rain forest, says manager Claire Andorka. Back around the year 600, some curious Mayan picked the fruit off a cacao tree, crushed up its seeds into powder, and invented the ancient version of Nestlé Quik. Kids will do the same at the garden, even though hot chocolate in the raw is pretty nasty. ("They'll say, *Blecccch—this is terrible*," says Andorka.) Not to worry; kids can make the concoction more palatable by mixing in honey, cinnamon, allspice, or—surprisingly—chili powder. (Chili powder? Andorka swears by it.) Thankfully, Godiva is providing the real deal for comparison's sake. Those who OD on the sweet stuff can then head over to Lincoln Center to work it off in a class on how choreographers do their job. Ballet master-in-chief Peter Martins and choreographer Richard Tanner, along with dancers from the **New York City Ballet**, will demonstrate how dance steps are combined and set to music. In the one-hour session, kids will be invited onstage to learn a routine—no experience or Capezio's necessary. "Ballet can look very formal and distant," Tanner says during a break from work with the pros. "If you come to this class, you realize it's just dancing. We do it in bite-size chunks." But are those chunks milk or dark? (See "Children's Events.") S.A.

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LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com



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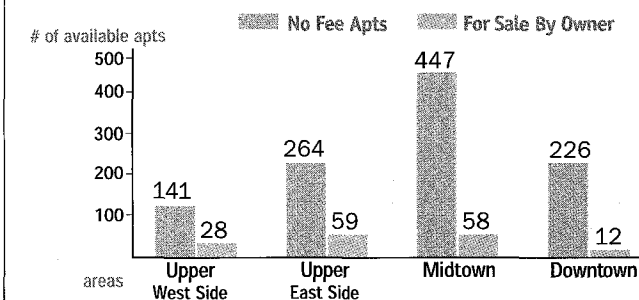
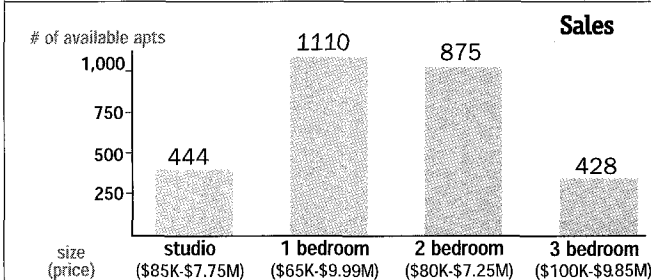
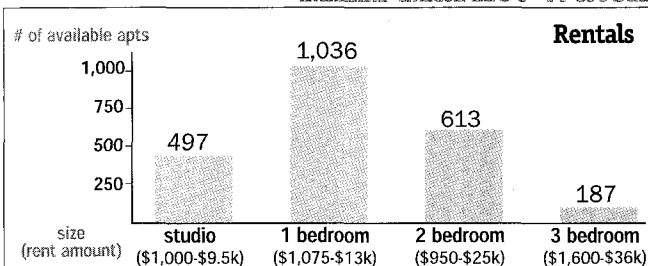
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MLX Market Watch**Top 5 by # Exclusives**

Company Name	# of Properties
1. Corcoran Group	796
2. Douglas Elliman	643
3. Bellmarc Realty	148
3. Halstead Property Co.	148
5. Sumitomo Real Estate, Inc.	83

Date: As of January 22, 2001. Source: MLX.com



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Unfurnished

Upper West Side

Property ID 4511

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 Licensed Real Estate Broker

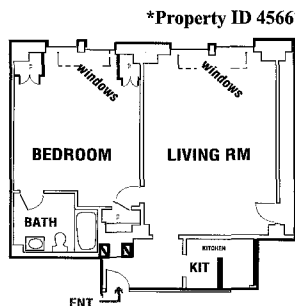
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Upper East Side



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Midtown

Property ID 4699
Museum Tower 15 W 53 St., Hi flr
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 LaSeven, Inc. **212-582-7777 x 138**

Property ID 4515
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Chelsea/Gramercy

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Lower Manhattan

Property ID 4560
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KnickerbockerVillage.com 212-377-5757

Property ID 4559
Soho/Spring St. *Loft, Loft, Loft*
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Property ID 4700
Fraunces Tavern Historic Block
 5th Flr Legal Residence - Sunny 1500 sf, 9 windows \$3175/mo. util. **Sylvan Lawrence, Inc**
 Jean Gross **212-344-0044**

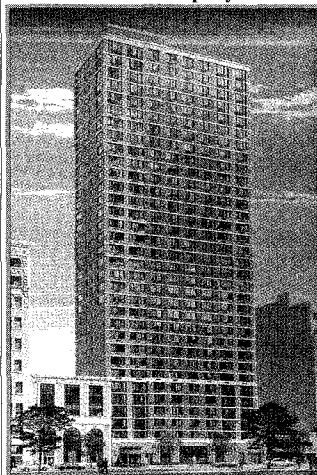
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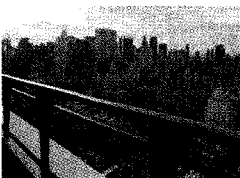




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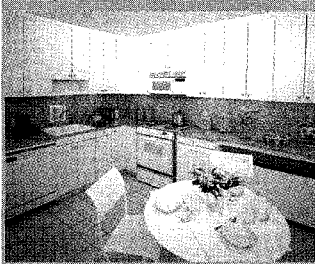
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East & West Village

Property ID 4555

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dplx, prewar, ptDM, elev, hi ceil, hwf, dou-
ble expos, large wndwed kit, Rare Find!
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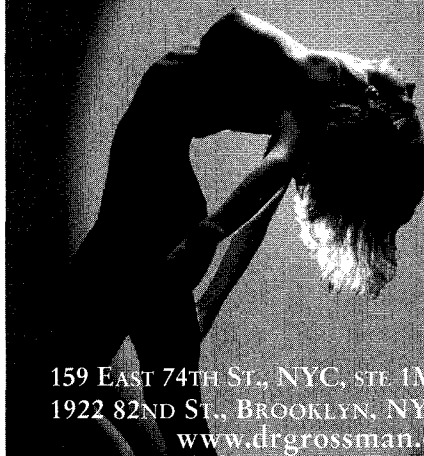
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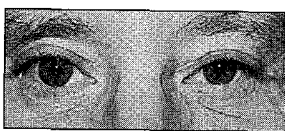
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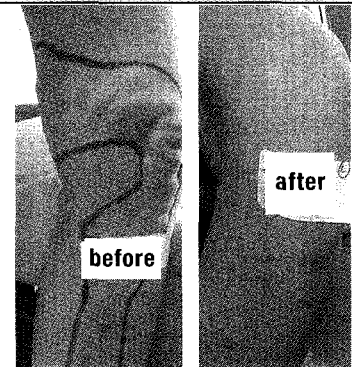
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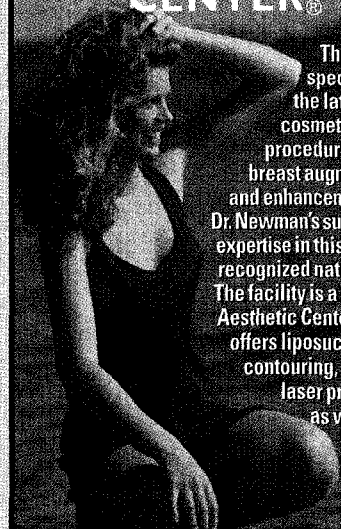
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Great Jewish Guy—Handsome, easy-going attorney, 48, 5'8", slim, good sense of humor, many interests, seeks slim Jewish female, 33-45, for love, marriage and family. Photo. 7108 ☐

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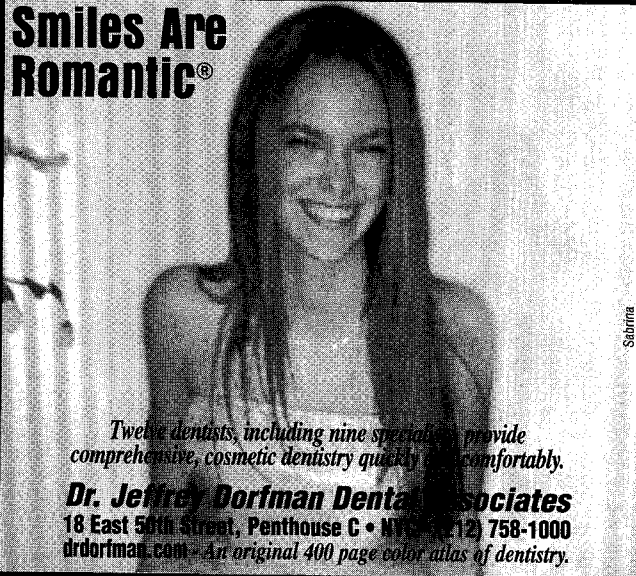
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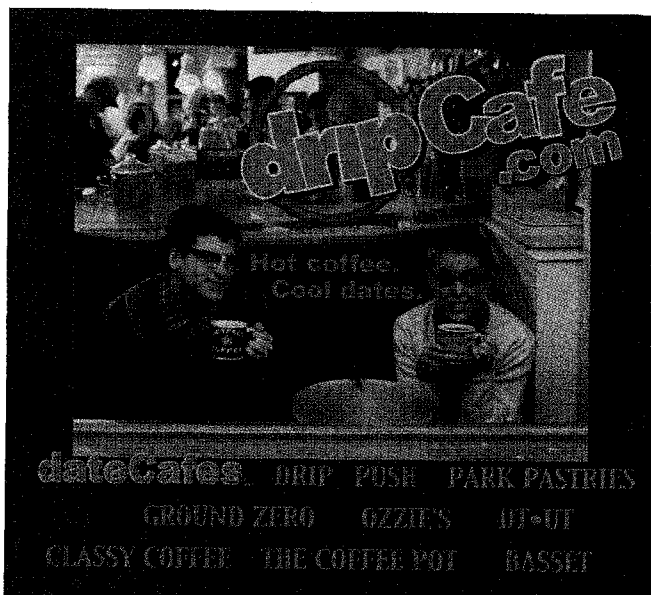
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Gay White Female—Attorney/academic, 41, feminine and outgoing. Seeks feminine, white doctor/attorney/MBA or academic, 35-43, who, like me, is career-oriented, culturally-aware, sophisticated, and emotionally and financially stable. I enjoy fine dining, travel, good conversation and more. 7091 ☒

Sexy, Gorgeous Asian—Very attractive, beautiful, glamorous, fashionable, highly cultured, bright, warmhearted, successful designer, 35, 5'3", 100 lbs, just got divorced, seeks great-looking, single white male, over 6'4", successful career, sincere, generous. 7078 ☒

Smart, Attractive, Sensual Asian Lady—28, Ivy-educated, Likes dancing, films, fine dining and travel. Loves to try new things. Seeking intelligent man, Asian or Caucasian, 28-40, for serious relationship. 7090 ☒

Divorced Jewish Male—49, no children, would like to meet a pretty woman for a serious relationship. I'm nice-looking, financially secure, like to dine out, and desire someone to share my life with. Note/photo. 7098 ☒

Pretty Jewish Female—Professional, 36, seeks professional Jewish male. 7109 ☒

Divorced Jewish Businessman—53, good-looking - in great shape physically, financially and emotionally, looking for beautiful, slim, sexy Jewish woman, 35-50, who has it all but wants her life changed forever. Photo appreciated. 7080 ☒

The Real Thing—Pretty, shapely, loving woman, creative, fit, funny, down-to-earth yet classy, seeks tall (5'11" plus), Christian man (40s) with sound morals, who is dynamic, a creative thinker and enjoys the arts, travel, good food. Spiritual a plus. Note/photo. 7094 ☒

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 7105 ☒

Young-At-Heart—Black lady - enjoys the arts, travel, dining out. Seeks compatible gentleman, nonsmoker, 60-75, friendly, active, with sense of humor. 7079 ☒

Beautiful Russian-Jewish Lady—35, 5'8", athletic, dark hair, blue eyes, university grad, very creative, successful, seeks 35-45, professional man with traditional values. Photo/note/phone. 7085 ☒

Truly Nice, Attractive Japanese Lady—Upper East Sider, young 30s, intelligent, unique, world-traveled, loves music, dining out, boating, opera. Seeks successful gentleman (single, sincere, caring, generous, well-educated, pro-job, fit, family-minded, relaxed, no smoke/drug, financially secure), for happy marriage forever. DOB/photo. S.A., POB 390, NYC 10028

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Outdoorsy Guy, Handsome And Fit—50, seeks pretty, passionate and nurturing woman. rayschnei@aol.com 7088 ☒

Sharing Life's Experiences—With the right person can be great. This is my first and hopefully last ad. You are so elusive. I'm cute, easygoing, affectionate and easy to be with. I'm Jewish, 45, and a doctor. I'm seeking a sincere, sexy, in-shape, pretty, unpretentious, earthy, intelligent and down-to-earth professional, 27-38. Note/photo. Photo a must for reply. 7106 ☒

Beautiful, Shapely, Talented—Passionate and fun woman, 52, seeks male companion. 7112 ☒

Be The Envy Of Your Friends—Handsome physician, 60, interested in opera, tennis and everything else, seeking woman with European charm. Should be Jewish - the more observant, the better. No other restrictions. Send photo with phone number. 7102 ☒

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Physically Fit Male—36, MA degree, enjoys baseball, jazz, movies. Seeks intelligent, slim white female. 7086 ☒ ☐

Gay White Professional—48, 5'10", 165 lbs, bright, attractive, successful, fit, healthy, cultured, seeks kind, literate man to share city life and country weekends. Note/photo. 7096 ☒ ☐

Manhattanite—Originally from the Midwest, professional, interested in other cultures and languages, looking for a guy, 35-50 (more or less), who is turned on to life, interested in people, and who likes good conversation. 7101 ☒ ☐

Love Is In The Air!—This pretty, intelligent, confident, personable, single Jewish female is looking for a handsome, successful, humorous, compassionate, sincere, single Jewish male, from 40-55, for a committed relationship leading to marriage and children. Photo and note necessary. 7093 ☒ ☐

Lively Female, 42—Intelligent, progressive, loves movies, good food and conversation. Seeks same in gentleman. 7103 ☒ ☐

Pretty Jewish Female MD—32, 5'7", seeks professional Jewish male. 7092 ☒ ☐

Successful Financial Speaker/Writer—Attractive male, athletic, young 50, 5'8", 160 lbs, divorced, Jewish, Plainview, LI. Seeks attractive, intelligent, happy partner. lawallah@aol.com

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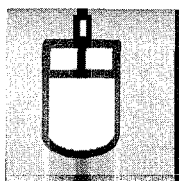
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ACROSS

- 1 Stick-on note
- 7 Not quite soured
- 12 Amorous runaways
- 19 Breathe out
- 20 "Downtown" singer Clark
- 21 Gulag locale
- 22 He said: "You hold the —."
- 25 Lennon's lady
- 26 Advocate strongly
- 27 Showy flower
- 28 Top poker pair
- 29 Sawyer's creator
- 32 Tire Town, U.S.A.
- 33 Humidly hot
- 35 "Anna Christie" dramatist
- 37 Surrealism great
- 39 Scottish John
- 40 She said: "I admire your even —."
- 47 Aligns accurately
- 48 Adult acorns
- 49 Tapestry city of France
- 50 Square footage
- 53 Fall guys
- 54 Irving and Lowell
- 55 James Dean's last film
- 56 Courtroom event
- 57 Hoopsters' org.
- 58 — Domingo
- 59 Harass harmfully
- 60 He said: "I want to be the guy —."
- 67 Disclose
- 68 Iceman's pincers
- 69 Mommy has three
- 70 "— You Glad You're You?"
- 71 Tea type
- 72 Dorothy's dog
- 74 Immunizing fluids
- 78 Harbor
- 79 Hub of old Rome
- 80 Restaurant reading
- 81 Oklahoman's neighbor
- 82 She said: "I won't take —."
- 86 — Aviv
- 87 Feedbag filler
- 88 Whitney Houston record label
- 89 In the post
- 93 Mechanics' needs
- 96 Jack the nipper

- 97 Take apart
- 98 He left his mark
- 99 Card-game beginning
- 101 Symbol of slipperiness
- 104 They both said: "We don't — the preacher."
- 110 Ancient ascetics
- 111 — time (singly)
- 112 Rebel yell, e.g.
- 113 Reduce in effect, with "from"
- 114 Streisand's "Prince of Tides" co-star
- 115 Toastmasters

DOWN

- 1 Mexican monetary unit

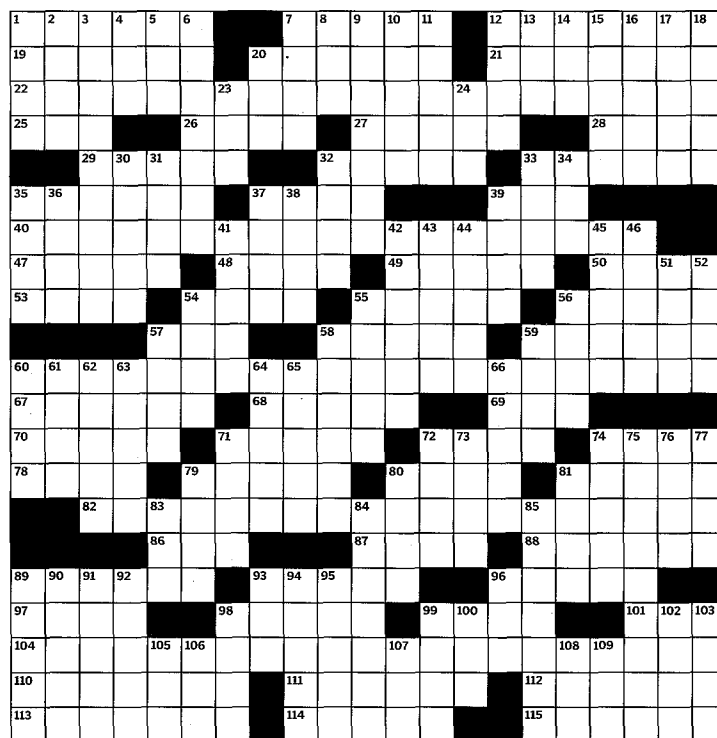
- 2 The yoke's on them
- 3 Gunplay movie, informally
- 4 Timon's T
- 5 Ailing
- 6 Margarita ingredient
- 7 Place for a chapeau
- 8 "How was — know?"
- 9 Jack-o'-lantern, basically
- 10 More foxy
- 11 Rodeo shout
- 12 Catch sight of
- 13 Mouth piece
- 14 Geisha's waistband
- 15 Kind of colony
- 16 Build
- 17 Step part
- 18 Impertinent

- 20 Ham on the hoof
- 23 Keats's Grecian item
- 24 Raggedy doll
- 30 Helps with the dishes
- 31 Cry of woe
- 32 Taproom orders
- 33 Utters
- 34 Memorable Burmese statesman
- 35 Mel and Ed of baseball
- 36 First capital of Japan
- 37 WW II attack date
- 38 Pops a question
- 39 "— first you don't succeed . . ."
- 41 Itinerant tribesman
- 42 New Orleans team

- 43 Muse of love poetry
- 44 Ripley's last words
- 45 Ivana's successor
- 46 Disney's Little Mermaid
- 51 90 degrees on the compass
- 52 Utah ski resort
- 54 Adam's second son
- 55 Gasoline-measuring device
- 56 Santa's load
- 57 Shipshape
- 58 California wine city
- 59 Short reminder
- 60 Cover a gift
- 61 Villain's adversary
- 62 Open to view
- 63 Slow tempo
- 64 Back of the boat
- 65 Li'l Abner's surname
- 66 Irate, slangily
- 71 Hustler's game
- 72 Camp dwelling
- 73 Burden
- 74 Rounds before the final
- 75 Life
- 76 Talk wildly
- 77 Shave — haircut
- 79 Took it on the lam
- 80 Bygone birds
- 81 Novice
- 83 Navajo's foe
- 84 Rank below brigadier general
- 85 Fictional detective Philip
- 89 Was pensive
- 90 Licorice-like flavoring
- 91 I.e., spelled out
- 92 Asocial one
- 93 Jump — conclusion
- 94 Welles of "Kane" fame
- 95 Maine college town
- 96 Jack Sprat's no-no
- 98 Gusto
- 99 Be overfond
- 100 Incoming-flight abbr.
- 102 Start of a French Hamlet's soliloquy
- 103 Myrna's family
- 105 Before a B
- 106 Game rm.
- 107 "Unforgettable" Cole
- 108 Ewe's mate
- 109 Killer whale

'Love in the Cities'

'Cue' Crossword by Maura B. Jacobson

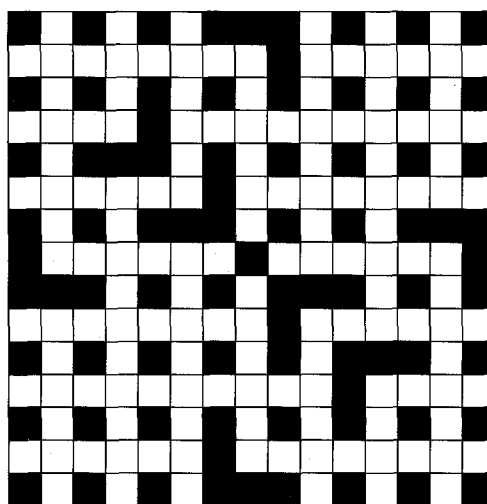


Method: Solve the clues and fit the solutions into the diagram jigsaw-wise, wherever they will go. Because the grid is wholly symmetrical, there are two possible ways of entering the solutions; look to the top and bottom and/or left- and right-hand edges of the completed puzzle to determine which is correct.

ACROSS

- A Wool and silk are outside Lincolnshire market town. (8)
- B Cleanser of stable, a character of legend. (6)
- C Female embraced by young creature, an angelic one. (6)
- D House of cathedral official cut off with a shilling. (6)
- E What the raven said after its head was cut off. (8)
- F Divides from the centre and pays. (5,3)
- G Arise and depart with energy. (3-2-3-2)
- H Tree pushed back into ruined choir was frightening to watch. (8)
- I Being looked after adds point to motoring. (2,4)
- J Rent is mistakenly put in. (6)

The 'Guardian' Crossword Set by Araucaria



- J Assonance known to Pickwick. (6)
- K King backing wild beast at some future combat. (4,2)
- L Project a sweet American tree. (8)
- M Subjects of Tim's work. (6)
- N Summit, I can reveal, related to money. (10)
- O Getting on keeping one's rank. (4)
- P Base for an inscription calling for Floss? (6)
- Q Ration is not changed—the things people say! (10)
- R Newsagent concerned with note for the Queen. (6)
- S Kingly or ghostly with a difference. (8)
- T Thomas getting round Clarke is gesture politics. (8)
- U Refined speed? That's as may be. (4)
- V Jewel supply is the major part of marriage. (4)
- W Preacher backs most of his opening words to be the top. (6)
- X Say, what time's bewilderment? Middle of each week? (10)
- Y Goanese coin to go with C? (8)
- Z Solvers' sign to the Guard. (6)
- W Sacred writings last and last. (4)



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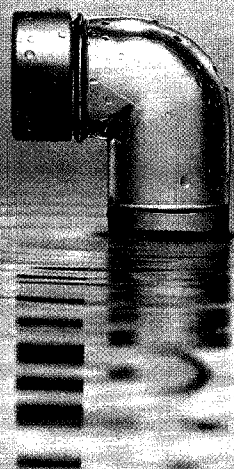


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